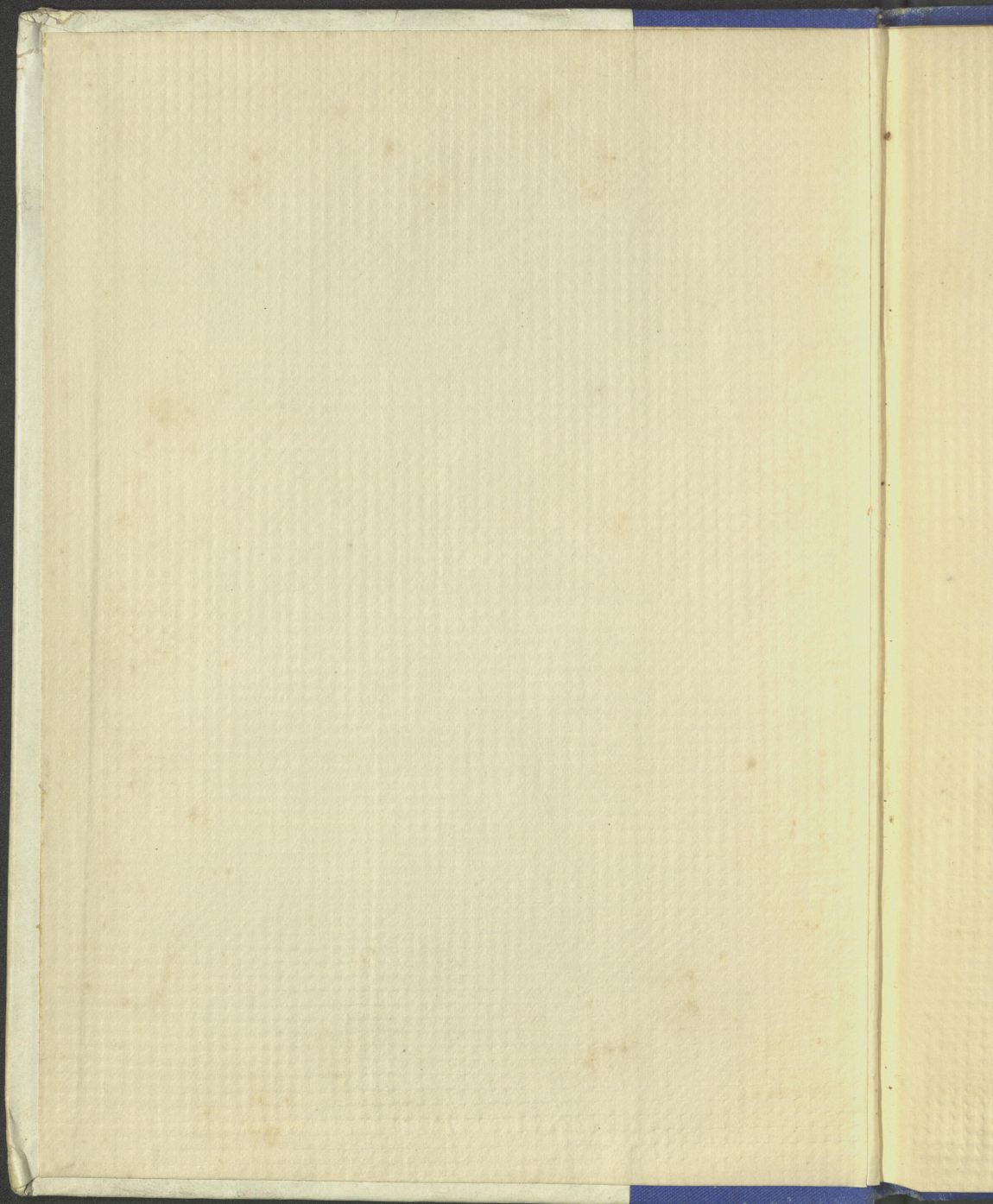


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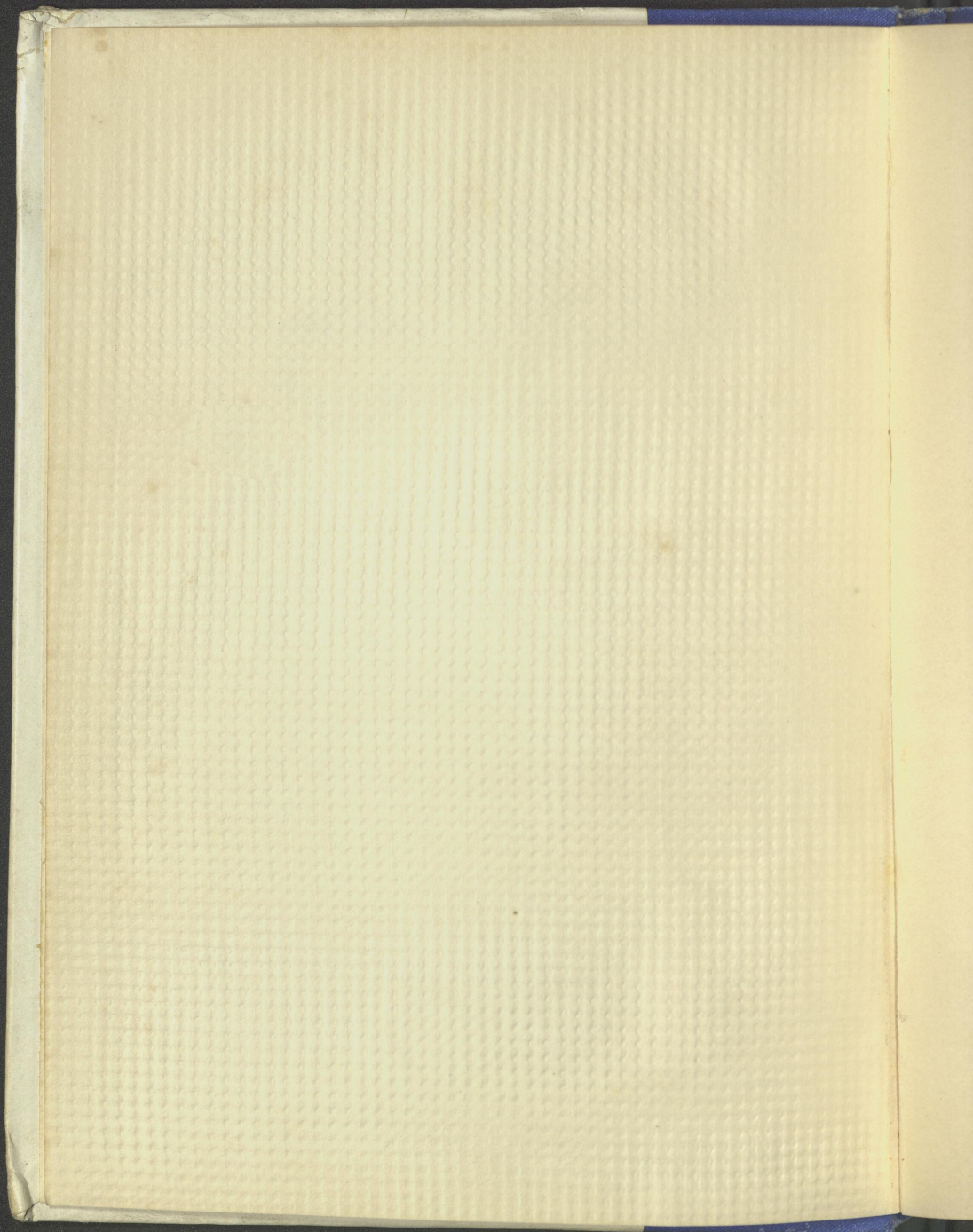


\$35=

Rossini Club.

Portland,

Maine.



NATIONAL CONVENTION
OF
WOMEN'S
Amateur Musical Clubs

HELD IN
RECITAL HALL—MUSIC HALL BUILDING,
WORLD'S COLUMBIAN EXPOSITION.

WEDNESDAY, JUNE 21.
THURSDAY, JUNE 22.

FRIDAY, JUNE 23.
SATURDAY, JUNE 24.

FIRST SESSION, . . . from 9 till 12 o'clock A. M. daily.
SECOND SESSION, . . . from 1 till 2.45 o'clock A. M. daily.

CHICAGO:
STROMBERG, ALLEN & CO.,
1893.

*Committee on Representation of Women's Amateur Musical Clubs,
World's Columbian Exposition, 1893.*

MRS. THEODORE THOMAS, Chairman.

MRS. WM. S. WARREN, Vice-Chairman.

MRS. GEORGE BENJAMIN CARPENTER.

MRS. F. G. HALL.

MRS. FREDERIC ULLMANN.

MRS. CHARLES HAINES.

MRS. H. H. GARDNER.

MISS NINA GRAY LUNT.

MRS. FRANCIS KING.

The Objects of This Convention are as Follows:

- 1st. To show the actual standard of musical culture among the best class of American women in all parts of the country, and the character and quality of the educational work in music being done by Women's Amateur Musical Clubs.
- 2d. To stimulate the formation of such clubs in places where they do not now exist, and to improve the work of those already organized, by giving them an opportunity to measure themselves with each other.
- 3d. To give a national recognition to this department of woman's educational work, which has hitherto been overlooked.

FIRST DAY.

WEDNESDAY, JUNE 21, 1893.

PROGRAMME.

FIRST SESSION FROM 9 TILL 12 O'CLOCK A. M.

Address of Welcome to the Clubs by Mrs. Theodore Thomas.

Ladies: It is with feelings of the greatest pride and pleasure that I stand here to-day to welcome you in the name of the Exposition, the Bureau of Music, and of our own committee, to the World's Fair and to Chicago. The branch of woman's work, which many of you have come such great distances to exhibit this week, is one which has an important bearing on the intellectual culture of America. In every town and city where these clubs exist we find a firmly united nucleus of bright and eager music lovers, working both heart and brain to understand and to make music to the best of their ability and to bring others into the charmed circle with them. The standard of these clubs, at first low, grows every year higher with the increasing knowledge and discrimination of the members until at last their little amateur concerts no longer suffice to satisfy their musical needs, and we find them bringing first the solo artists, then the orchestra, and finally the festival into the musical life of their several cities. Of course it would be too much to say that these amateur clubs are the absolute foundation of the music of America, but it is not too much to say that in them musical art has its most powerful ally, and its most beneficent friend. The fundamental value of amateur music does not lie in the facility with which the fingers can manipulate the keys or the voice can trill a song, but in the deeper and broader culture it gives to the mind and heart—the power to think and feel with the mighty creators and their noble interpreters, and to follow them into those supernal realms of art whose portals only fully open to those who hold the mystic keys. It is this work—this broadening of musical knowledge, this awakening of an art-

istic perception—which makes the amateur musical club of such great value to our young nation, and it is a great pity that these clubs are nearly all confined to the female sex, and thus make the musical culture of America a one-sided affair. We ought to make it our next step in the march of progress to eradicate the word “woman’s” from the title of the amateur musical club, and bring into its pleasant circle the fathers, brothers and friends, whose love for and knowledge of music must be as carefully cultivated as that of the women, if we are ever to be a musical nation or do anything genuinely great in this beautiful art.



THE LADIES' MUSICAL CLUB, OF TACOMA, WASH.

1. Introductory Paper by the President, Mrs. Frank Allyn.
Read by Mrs. Julia Widgery-Slaughter.

Ladies: The Ladies' Musical Club, of Tacoma, was the first organization of its kind, composed entirely of women, on the Pacific coast. Tacoma took the lead of San Francisco and the other coast cities in this particular.

In September, 1890, three ladies who were deeply interested in music, met by chance in the parlors of the Tacoma hotel. In discussing musical matters it was remarked, regretfully, that although Tacoma was a city of 50,000 people and was known to have a considerable amateur musical talent among its ladies, there was no musical organization strictly a ladies' club. We three ladies at once decided to call a meeting of the music loving women of Tacoma. A most enthusiastic gathering resulted, and we then and there organized and elected officers. Our first concert took place the following month, October 28, at the residence of Mrs. C. J. Kershaw. After the first three concerts we had forty active members. It was then decided to add associate members, as many had already applied for such membership.

The club met with phenomenal success; we were obliged to engage a hall for our concerts. At the end of three months we had 100 active members, ninety associate members, and, including the honorary members, a membership roll of 200. It was a surprise to us all. We found so large a club difficult to handle. The first year the chairman of the executive board was Mrs. H. Cranston Potter, who, as Miss Alice Kershaw, was at one time secretary of the Amateur Musical Club, of Chicago, and to her valuable aid and experience the Ladies' Musical Club, of Tacoma, owes a great deal.

According to our rules and regulations we give two concerts each month, active and associate concerts alternating, and two evening concerts a year, when the members' friends are invited. In order to elevate the musical standard of our club and to admit as active members only those who are capable, the second year an examining board was appointed who vote upon and decide as to the musical attainments of applicants for active membership. In this way the indifferent musi-

cian hesitates to apply, and we thus elevate our musical standard. The last and third year of the club has been our most successful season.

At the commencement of this year a new plan was adopted in regard to our active concerts. All the active members seemed so much more interested in the associate concerts, and wanted to perform only at the associate concerts, the executive board decided to make the active concerts this past season topical* concerts, so as to interest the active members. The topical concerts have proved interesting and instructive and popular, and this year the active concerts have been most successful in the way of interesting the members, and have been of great benefit.

The active concerts were as follows: First active concert, Schubert; second, Beethoven; third, Handel; fourth, Gade and Grieg; fifth, Mendelssohn; sixth, Mozart; seventh, Chopin and Gounod; and one afternoon was devoted to women composers. The last evening concert, closing the third year, was a brilliant success, given at the Tacoma theater before a large and appreciative audience. The first part was a musical program; the second a one-act operetta ("A Dress Rehearsal"), which was successfully given, and repeated a few nights later for a worthy charity, the Children's Home, and a handsome sum realized.

We can congratulate ourselves that at the close of the third year the members of the Ladies' Musical Club, of Tacoma, are more enthusiastic and the club more flourishing than at any time since its organization; harmony and good fellowship exist as strongly to-day as at the beginning. Let us hope that the Ladies' Musical Club, of Tacoma, as the years pass by, may become as strong an organization, as far famed, and wield as great a musical influence on the Pacific coast and the waters of Puget sound, as our sister organization, the Amateur Musical Club, of Chicago, has won golden opinions in her own fair city, and has led the way for other musical clubs throughout the United States to follow.

MRS. FRANK ALLYN,
President Ladies' Musical Club,
Tacoma, Wash.

PROGRAMME.

1. Piano Solo
Miss Paulina Bengle.
2. "MORE REGAL IN HIS LOW ESTATE"—"Queen of Sheba".....Gounod
Mrs. L. C. Makinson.
3. "ISOLDENS LIEBESTOD"..... Wagner-Liszt
Mrs. C. McDaniels.
4. Piano Quartette, Overture, "TANNHAEUSER"..... Wagner
Mrs. C. McDaniels. Mrs. J. S. Bogle. Mrs. Dorman. Miss Kreutter.

THE AMATEUR MUSICAL CLUB,

OF BROOKLYN, N. Y.

Descriptive Paper Read by the President, Miss Gertrude Sherman.

The record of the Brooklyn Amateur Musical Club is not remarkable for its expression of achievement; but it shows very plainly how helpful such an organization may be, and how promising for the future standard of amateur performance.

The club is young, being organized in November last with a membership of 150 women, one-third of whom are active members, the rest associates.

One of our members, while visiting Chicago, attended a recital by the local Amateur Musical Club, and its good work made such an impression that the impulse to found such a club in Brooklyn was received and acted upon.

Therefore we can claim little originality. The Members' Book from the older club was our guide in constitution and rules, and has settled many a vexing question.

Several young women, over afternoon tea, took the first decided steps in organization and were most enthusiastic in interesting others. Their efforts met with great success and, in two weeks, the membership limit was reached and a waiting list grew long.

Fortunately Brooklyn has many musical amateurs, and it was not hard to bring together several small clubs and in their union find strength.

A glee club of fifty fresh young voices, under the excellent leadership of Mr. Harry Rowe Shelley, is the strongest part of the active membership.

The weekly rehearsals are well attended and reluctantly given up for the season.

It was perhaps but an echo of other onlookers, when Mrs. Shelley told our leader that she was sorry for him, "Trying to keep fifty society girls on the beat."

Mr. Shelley himself confesses that he had little idea of the material with which he would work, having consented to drill the club because of his personal friendship for the member who requested his services. It is amusing to remember with what music we began the rehearsals.

and how quickly Mr. Shelley discovered that the members wished for artistic work rather than pastime.

Our first selection was a Neapolitan glee—the last the “Breton Vesper Hymn,” by Chaminade.

Nearly all the voices are well cultivated, and by rare chance are remarkably pure in tone.

Six concerts were given during the season of four months—four where members alone were admitted, one before an audience of 800 friends, and one for charity.

The principal objects of the club were :

1. To bring together all clever women interested in the development of amateur talent.

2. To hear the best amateur music in Brooklyn or neighboring cities in a hall where the acoustics were perfect and lack of drapery gave best resonance.

We do not question that both these objects were attained by this winter's work, but some unexpected benefits were an outgrowth, for we were able to advertise choir singers and music teachers, and gave several poor girls a helping hand toward independence.

Women whose musical studies had become a thing of the past resumed practice, and voices were put in training which would never have been heard without the Glee Club incentive.

We came in touch with the best modern compositions and studied afresh the old masters to make up for long neglect.

Before the bringing together of the scattered talent, the club members gave many stupid amateur musicales; but they are now more rarely attempted.

We hope to have raised the standard of amateur performance among a circle of earnest women, and we look forward to improvement during the coming winter.

The membership will not be enlarged, as we prefer *quality* to *quantity*, and with Mr. Shelley again as leader, the Glee Club should do some very good work.

The private (members') concerts, followed by afternoon tea, were the most enjoyable, for many out-of-town musicians availed themselves of the club's privileges and came in contact with our work. To be sure, there was nothing remarkable to be shown in so young a club, unless its enthusiasm be taken into consideration.

A strong feeling of comradeship exists in the Glee Club, and the prettiest evidence of this is shown whenever a member is married, for the services of the club are offered to sing her wedding hymns.

College glee clubs seem our rightful guests, and it is proposed that a reception be given them (whenever they visit Brooklyn), where the alternate singing of the men and women makes an unusual programme.

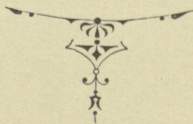
Of course we have made some great mistakes, and have experienced what Mr. Bellamy calls "a post-graduate course in human nature."

One of our sopranos would sing just an octave below the score, another asked why she might not sing a solo at every concert, while an applicant for membership confessed that she had never been able to sing in tune, but thought that, if we would let her join the Glee Club, she might learn.

It is with great regret that our Glee Club gave up its intention of singing at this convention—but it was found to be impossible.

It is my pleasure to extend to the other amateur clubs the greetings of fellowship, and the suggestion of readiness to co-operate in any plan which purposes advancement in amateur music.

GERTRUDE M. SHERMAN,
President Amateur Musical Club.



THE MATINEE MUSICALE CLUB, OF LA FAYETTE, IND.

Introductory Paper Read by the President, Mrs. Lula Emerson Davie.

Surely it is a significant fact that so large an assembly is gathered here for the purpose of showing to the world what women are doing in that art which is one of the most, if not the most, refining, Christianizing and elevating, an art pre-eminently of the soul, for it appeals not alone to her who knows it in its highest form, but to the most ignorant, equally to the savage and the scholar.

The evangelists recognizing the mighty power of song, make it an important factor in their services, and it is often the old, old story told in song which accomplishes that which the preacher has failed to do. But I am here not to moralize, but to tell you something of the club of which I am president; and first let me tell you of the musical condition of our city prior to our organization.

I came to La Fayette eight years ago, having spent most of my life in, or about, Boston, which you all know Bostonians consider not only the seat of all musical culture, but of all culture, the axis around which the earth is allowed to revolve—and let me say here that I am still a loyal Bostonian.

I found music in La Fayette at a very low ebb; music students were few, a fine concert so rare an occurrence that the people were so shocked by the audacity shown by the company in coming, they found themselves unable to gather sufficient strength to attend, and altogether I had never seen any town so far behind in musical interest.

I tell you these things that you may know the odds which were against us. In 1887 a musical convention was held, conducted by Mr. L. O. Emerson, of Boston, and the seed then sown afterward bore good fruit.

In 1890 a few ladies were called together to talk of the feasibility of organizing a ladies' musical society, the aim to be to create a more lively interest in music and our own further development. We formed a society of twenty-eight active and seven inactive members. I was elected president, and accepted with no small amount of fear and trepidation, for I thought, How can we hold the interest without the outside aid of an occasional concert, which we all know is the greatest incentive to all music students?

Our first year began with doubt as to the outcome, but ended with the certain knowledge that we were founded upon a rock.

Our rules are few and simple, but have been strictly adhered to, and on this, I think, largely depends the success of any society. An initiation fee of \$1.00 is charged upon entering the society, and all active members are assessed \$1.00 annually. Associate members are admitted to all the privileges of the society, on payment of \$5.00 annually. Attendance at any of our meetings is, of course, optional with them, while all active members are fined twenty-five cents for absence.

The society is divided into two divisions, the heads of which assign the work from special composers, interspersing a miscellaneous day every third meeting, when members may choose their own composers.

Any member unable to perform the duties assigned her must have permission from the president before securing a substitute; failing in this twice during the year, her name will be dropped. This rule was made the second year, after finding that there were those who were ever ready to secure a substitute on every, or no, pretext, and we have found it especially beneficial, inasmuch as it has impressed the members with the fact that each one must assume a certain amount of responsibility, and, unless they come to us with an earnest purpose, we would rather they did not come at all.

Let it be understood that your laws are dead letters, and there are always those ready to take advantage of the fact, and half-filled programmes will be the result.

During our second year, realizing the importance of hearing something better than we could do ourselves, we ventured to bring two artists to our city at different times, the first, Constantin Sternberg, followed by Mrs. Katherine Fisk, Chicago's own charming contralto, of whom she may well be proud. Though these artists were warmly appreciated, yet our audience was too small to enable us to pay our expenses without calling upon our treasury.

Our third and last year has been an entire German year, and consequently much heavier work, and has doubtless been more profitable to our active than entertaining to our associate members.

Next year we propose having an entire modern year, having one American and one foreign composer each day.

The growth in musical matters has been very remarkable since our organization. To-day we have a thriving choral society of 100 members under the efficient leadership of Max Leckner, of Indianapolis. Most of our churches have paid choirs, and there is rarely an entertainment considered complete without music. Our city stands to-day, I think, second to none of its size in musical interest, and it is generally conceded that the Ladies' Matinee Musicale has been largely instrumental in placing things upon their present footing. We have recently given a

concert with the aid of the Detroit Philharmonic, an orchestra of no mean ability, and were encouraged not only from a financial standpoint, but by the great enthusiasm with which they were received. I venture to say so fine a programme would have been but poorly received five years ago.

I doubt not there are some here to-day who know nothing of the value of such organizations as are here represented. We trust, we believe, this convention will be an inspiration to you, and that you will go away with the strong determination to organize similar clubs in your own homes.

Your influence may be little or much, as you choose. If little at first, have ambition to increase it. Your material may, indeed, be crude to start with; make the most of it, develop the little you have, and you can make yourselves a mighty power for good in your community.

In every society there must be those who have had greater opportunity for study, greater advantages in every way, than others; let not such hold themselves aloof, but count themselves as one of many who are striving for a noble end. Above all else avoid harsh, unkindly criticism, for this will surely breed inharmony and dissatisfaction, and the object for which your society should be formed, defeated.

We are bound to believe each member means to give her best, and this, though it may seem poorly done to some, yet it is the highest exaction we can make of any one.

If the performance has been poor, usually no one realizes it more than the performers, and if you are a true musician, you will meet such with a kind, encouraging word, and thus stimulate them to stronger effort. You will by so doing not only help to build up your society, but will develop within yourself that rarest of virtues—Christian charity.

I cannot close without one word to the chairman of this convention, to whom we owe so much. Whatever of inspiration may be received here—and it should be much—we owe to her, not only because of its conception, but because of the long months of untiring labor which she has devoted to it. We desire to return her our most sincere thanks; and if in 100 years our glorious country should again celebrate its discovery, and some one with her wisdom and forethought should again call upon the women's musical clubs to show to the world what they are doing toward the elevation of their fellows, many will say: "We read in the history of our club that its inspiration was received at the World's Fair, held in Chicago in 1893, at a convention called together by one Mrs. Theodore Thomas, to whose memory we would to-day do grateful homage," and we, the listening choirs, shall chant, Amen and Amen.

LULA EMERSON DAVIE,

President Ladies' Matinee Musicale.

PROGRAMME.

1. Piano Quartette, "COSAQUE ET PETITE RUSSIE". Rubinstein.
Miss Sawyer. Miss Smith. Mrs. Cooke. Miss Hubbard.
2. Semi-Chorus "DRAGON FLIES" Hoffman.
Miss Bruce. Miss McKey. Miss Taylor. Mrs. Davie.
Mrs. Cooke. Mrs. Knight. Miss Roseberry. Mrs. Taylor.
Miss Rice. Mrs. Throckmerton. Miss Dresser. Miss Roseberry.
3. "GAVOTTE MODERNE" Emil Liebling.
Miss Goodrich.
4. Vocal Quartette, "HEART THROBS" Bendel-Ries.
Mrs. Cooke. Miss Rice. Mrs. Taylor. Mrs. Throckmerton.



THE LADIES' CHORAL CLUB,
OF NEWARK, N. J.

Descriptive Paper by the President, Miss Isabella Tiffany.

Early in September of 1890, two women of Newark, N. J., met and discussed the fact that in three large societies of mixed voices, and two of male singers, but few of the women singers of Newark found place, while many fine voices existed in our city, and a large number of trained vocalists. These ladies resolved to organize without delay a Ladies' Choral Club under the leadership of Miss Ada B. Douglass, whose active members, president, treasurer and other officers should be women.

The beginning was modest. The following February thirty voices had been sufficiently trained to give a recital of admirable part singing, in the drawing room of one of the members, before both friends and critics, who unanimously said: "Go on! you will do well."

The spring concert, at which was given among other numbers, a small cantata, "The Birth of the Opal," by Hempel Reed, "The Wheat Field," by Andreas Hallen, and Abt's "Ave Maria," took place in a larger building, before an increased audience, and closed the first season with much encouragement to both leader and club.

The following season the club, now numbering forty voices, gave a cantata at each concert, "The Water Sprite's Revenge," by Karel Bendl, and "The Lady of Shalott," by Wilfred Bendall, besides a number of part songs sung with and without accompaniment.

These concerts were given before large audiences, whose enthusiasm surprised even the members of the club and their devoted leader, so little had they noted the result of their faithful labors at rehearsal.

Thus far the moderate expenses of the club had been covered by membership fees. But to provide now a salary for the conductor, and to secure acceptable soloists, more money was needed.

The ladies now resolved to admit their friends of the sterner sex, but only to associate membership, and to institute fines for non-attendance of active members at rehearsal, and an associate membership of sixty was attained in less than two months.

The work of the past season has included the cantatas of "The Fisher Maidens," by Henry Smart, and "The Song of the Norns," by

Heinrich Hofman, which were sung, as were all our cantatas, with piano and organ accompaniment, with the usual number of part songs.

Stress has been laid on the cantata as a feature of every concert, because our club has from its start been characterized by its hard work. Not content with preparing a few part songs and making our concert brilliant through solo numbers, we have given every time a concert of solid choral work, carefully studied, with solos only in relief.

A list of our part songs may be interesting. We have given:

Abt, "Ave Maria," "Morning Song of the Shepherdess"; Barnby, "Twilight Star"; Bendel, "Heart Throbs"; Brahms, "Barcarole"; V. Cirillo, "Sweet and Low"; Arthur Foote, "Two Daffodils"; Gade, "Mermaids"; Hummel, "Hunting Chorus"; Kücken, "The Wish"; Lachner, "Evening Star"; Leslie, "Good Night," and "The Swallow"; Loewe, "Hope"; F. Mair, "On the Mountain"; MacKenzie, "Waken! Waken!"; Marschner, "Triumphs of the Rhine"; Möhring, "Legends"; Rees, "Tarantella"; Resche, "Rustic Dance"; Reinecke, "Praise of Spring," and "Dreaming Lake"; Rheinberger, "Down the Rhine," and "Stars of Heaven"; Soederberg, "Little Bird"; Sullivan, "Lost Chord"; Schubert, "Twenty-third Psalm"; Schumann, "Water Sprite," and "Wreath Ye the Steps"; Vierling, "Briar Rose," and Weinzerl, "Dance Song."

I may further add that we have a simple constitution, that all our business matters are managed by our executive committee, that we have no board of directors, that our treasurer's accounts always balance to a penny, that we pay our bills promptly, and have always a small surplus in the treasury. We have the same conductor, president and treasurer with whom we started, and of our present forty-two active members, twenty-one sang in the first concert.

ISABELLA TIFFANY,

President Ladies' Choral Club.



THE TREBLE CLEF CLUB,

OF MISSOULA, MONT.

Introductory Paper Read by the President, Mrs. Hiram Knowles.

Far away in the northwest lies the state of Montana. Great and grand are her mountains; broad and beautiful are her valleys; clear and deep are her rushing rivers, and untold is the wealth beneath her varying surface. She is young; few and small are her cities; few and scattered are her people, but life is strong within her. Her future stretches before her young, unwearied eyes in entrancing visions of wealth and power. And as she is welcomed, encouraged and believed in by her older and more cultured sisters of our mighty commonwealth, so we can but hope that the great sisterhood of music will greet this little society of amateurs with kindly eyes, lenient ears, and a faith to believe that some day we may be worthy of the name of musicians.

We have many music lovers in Montana. Many societies have enjoyed a transient existence and passed away to be replaced by others, perhaps as ephemeral. But it has remained to the beautiful little town of Missoula to perfect the first organized association in the state of music students and music lovers composed of women only. A little band of earnest hearted workers—some expert, some only aspiring—pledged themselves to the support and uplifting of music as an art in our far western village within the heart of the "Rockies."

Many were the prophecies concerning us. Men said—and saying smiled—that it could not last, that as we would need and miss the deep sub-bass beneath our voices so we would need and miss the firm foundation and cohesive strength of manly natures; that without it our harmonies would soon turn into clashing discords, our antiphonals and responsive choruses into recrimination and retort. But we have proved them false prophets—prophets without honor in their own country or within that of the adjacent stranger. We persevered, meeting once a fortnight, each one performing the duties when and where assigned her, and all uniting in firmest endeavor with ringing chorus or dulcet choral. Our numbers grew. Many whose voices and fingers were once attuned to melody took "heart of grace," left for this brief space their wearing cares behind them, returning to the forsaken first love of their hearts, and pledged anew their vows of fealty. Those who had never left her service were impelled to firmer zeal and more

ardent enthusiasm, while the youthful aspirant for her loving favors was stimulated to stronger effort and unceasing service.

With a sublime confidence in our future we organized with full working corps of officials, president, vice-president, secretary, treasurer, accompanist and director, although at that time our numbers were but twelve. There are thirty-four voices that answer to our roll call. We felt much honored with the invitation to appear at this wonderful gathering of the nations, to give some evidence of the purpose that is within us. Not many of us were able to respond, but those who are with us are willing, although perhaps with beating hearts, to do what they can for the honor of "The Treble Clef" of Montana.

MRS. HIRAM KNOWLES,
President Treble Clef.

PROGRAMME.

1. "WITH VERDURE CLAD"..... Haydn.
Mrs. J. E. Powers.
2. STACCATO POLKA.....Malder.
Mrs. S. G. Murray.
3. TWELFTH RHAPSODY..... Liszt.
Mrs. D. W. Fisk.
4. "AH, 'TIS A DREAM".....C. B. Hawley.
Miss Grace E. Crane.
5. "MIA PICCERELLA".....Gomez.
Mrs. Harry D. Moore. Mrs. J. M. Hamilton, *Accompanist.*



THE CECILIAN SOCIETY,

OF DULUTH, MINN.

Introductory Paper Read by the President, Mrs. Stella Prince Stocker.

The Cecilian Society sends greetings to all the clubs whose representatives are to meet here in this grand Columbian focus of effort. We come together hoping that in our modest way we may help to advance the cause of music. America is not a musical land, and if she is ever to become so, it may be partly owing to the women, who live an unpretentious musical life in their own homes. Artists coming from abroad cannot stamp us as a musical people. In order to be so our children must be nourished on music from infancy; it must be woven into the warp and woof of our existence; music must be a necessity to us, and we must feel that without it life would be colorless and cold. In order to be an artistic nation, with a national art, it must be here as it is in Germany, men and women, rich and poor, high and low, must require music, and all the time.

But how is this condition to be brought about? We live in a new country where all is turmoil and desire for conquest. Intense effort will win almost anything—lands, fortunes or political ascendancy; hence our fevered, hurrying life. The men of our country have, as a rule, no time for the contemplation which is a necessity of art. Must it then be left to other nations to gather the sweet fruits of harmony, trusting to their generosity to give us of their store? No, there is a vast population in this country not engaged in the frantic struggle for wealth and power. I refer to the women who live quietly at home, the sisters, wives and mothers of these busy men. They have their cares, of course, but they have also abundant leisure for parallel work of some kind. Their home duties, too, will be performed with more ease if the spirit is made buoyant by the study of art.

I do not know that the women of Italy or Germany were helpful, in any especial way, toward advancing the musical activity of those nations. I do think that the present conditions of our country almost force upon women, as a lovely duty, the earnest cultivation of music and other arts. It may be there will never appear a woman who stands exalted as truly great in music. But, though a George Eliot in musical creation may never spring from our midst, our efforts will not be lost. When our country is advanced in age and achievement, and ripe for a

life of art may we not rejoice to know that we have helped to so prepare the soil that there may spring from it artists who belong to us, and who, in their music, represent the glorious free life of America? Toward this end many factors are at work. Theodore Thomas, with his orchestra, Wm. L. Tomlins, with his choruses, Presser, Cady and Mathews, with their noble publications, our galaxy of artists, and our scores of high-minded teachers, are all striving to raise the standard of music in America.

In spite of all, however, up to this time our country is *mercantile* rather than *artistic*. The mass of American men have not an inborn love for music, and until they have we may not hope for a national art. Let us then create a musical atmosphere in our homes. Let us study music in all its forms, and as deeply as possible, not merely as a brilliant accomplishment, but as a vital force which shall raise us to a higher life.

Every woman who would lead a musical life should belong to a musical society. Whether she be concert singer, choir singer or teacher, she will miss much opportunity for development unless she unite with those studying other branches than her own. The professional side of life is in a measure mercantile. What we do as amateurs is done for love. There is a great deal of interesting material for study lying ready for use by musical clubs, and the farther one goes the more inexhaustible seem the resources.

For the first year or two our Cecilian Society pursued the usual course of studying the lives of the great composers and in turn performing selections from their works. Then came a year devoted to musical history from the earliest times, the work for each meeting having been outlined by a committee of Cecilians. Recitals alternated with the study meetings, and this year's work proved so interesting that the society followed a similar plan for the next year, taking, instead of history, an outline of all musical work: Theory (including musical form, the laws of sound and other topics), stringed and wind instruments, the piano and the voice, with the methods of celebrated teachers, the opera and the oratorio. This was the year of our warmest enthusiasm. Great pains were taken by the leaders of some of the study afternoons, and even the meeting for the study of the laws of sound, which seemed the most difficult to arrange, passed off with much spirit.

The year just closing has been a very interesting one in many ways. We undertook to make as thorough a study as possible of the literary works of great musicians. After reading the charming letters of Mendelssohn, the acute criticisms of Schumann, the piquant remarks of Ignaz Moscheles, the ingenuous correspondence of Liszt and Wagner, the bizarre observations of Berlioz, and the dogmatic yet

brilliant sentences of Anton Rubinstein, we have felt as if the whole race of the immortals were the chosen friends of our own humble sisterhood, and we realize a new bond of sympathy when we hear their musical creations.

O let us work for music! We may not see that our feeble efforts are of any avail, but all united throughout the country, they will tell.

Although the musical monarch of St. Petersburg declares that music came to an end with the last breath of Schumann and Chopin, it may be that even now, little feet with uncertain steps are treading where there shall soon open broad new paths of art.

STELLA P. STOCKER,
President Cecilian Society.

PROGRAMME.

1. SERENATA.....Pastaldou.
Mrs. C. P. Craig.
 2. "LA CASTAGNETTE".....Ketten.
Mrs. John Loman.
 3. "PRAYER OF ELIZABETH"—"Tannhaeuser".....Wagner.
Mrs. F. S. Wardwell.
 4. "OUT OF THE DEPTHS".....Campani.
Mrs. Marcia Bruce Kirkland.
 5. Selections from Opera "Ganymede".....Mrs. Stella Prince Stocker.
 - a "SONG OF THE NOVICE."
Mrs. C. P. Craig.
 - b "SONG OF GANYMEDE."
Mrs. F. S. Wardwell.
 - c "HYMN TO ST. CECILIA."
 - d "LITTLE BOAT SONG."
- | | | | |
|----------------|---------------|-----------------|--------------|
| Mrs. Wardwell. | Miss Segog. | Mrs. Kirkland. | Mrs. Loman. |
| Mrs. Craig. | Mrs. Stocker. | Miss Cullyford. | Mrs. Harris. |



SECOND SESSION AT 1 O'CLOCK P. M.

THE TREBLE CLEF CLUB,
OF PHILADELPHIA, PA.

Descriptive Paper Read by the President, Miss Laura Bell.

In giving the history of the Treble Clef of Philadelphia, a small musical organization composed of forty-two ladies, it was suggested to me by some of the members, that to read the reports of the society would perhaps be the best way in which to present a detailed account of the club.

The object of the club is primarily the study and practice of vocal music, under competent directorship, and the result of the season's work is shown at an annual invitation concert, which the friends of the chorus and a few associate members are privileged to attend. In addition to these invitation concerts, the club has several times been prevailed upon to give its services for charity, and as the success of everything in these days is judged by a certain standard of commercial value, it is with pleasure and pride that we can note that out of the seventeen concerts which have been given by the Treble Clef during its existence, six of these were given for the benefit of charitable institutions, or special needy cases, and the joint net profits of these six concerts have amounted to the sum of \$1,675. Considering this as a secondary object of the club, the members feel satisfied that the public has been so ready to acknowledge their efforts to produce really artistic work instead of the mediocre amateur vocal and instrumental talent which is so often employed at an entertainment for charity, the mention of which makes one groan in anticipation, and the listening to which makes one writhe at the realization. I speak feelingly, for have not we all suffered from such entertainments(?) shall I call them?

And now I will rapidly sketch the growth of our club by reading the following report:

To submit a report at the end of the season
Is usually done, without rhyme, but with reason,
But, if you'll permit me, this season will close
With a few words in verse, instead of in prose.
So you will prepare for a very short time
To have your ears tortured with very poor rhyme,
And, as it may interest a few of you here,
I'll tell how we started this club the first year.

Three members there were of a club called "The Locust,"
 On which for some years their attention was focused,
 And then, when it died, after lingering long,
 These Locusts resolved they would still chirp in song;
 So, banded together, for better, for worse,
 Their music they bought and began to rehearse.
 The question arose, then, what name to adopt;
 One after another up-cropped, to be dropped.

Eurydice, Phoenix, in turn were suggested,
 But bore not the test, when they came to be tested;
 For Eurydice should with her Orpheus sing,
 And under one leader their voices should ring.
 Then too, that name, as we all of us know,
 Transports us, in thought, to the region below,
 A place where *this* club hopes never to go!
 And Phoenix with ashes is so close allied,
 That it did not take long 'gainst that to decide.

Then letters were chosen, in number just three,
 A mystical union of *I, O* and *C*,
 "Informal Occasional Club," that would be.
 But finally "Thursday" and "Musical" too,
 Made a Bliss-ful conjunction for one season through.
 Miss Bliss, as the leader, held musical sway
 Till Europe's attractions allured her away.
 One concert was given in March, '86,
 Sufficient our future in music to fix;
 Then two or three meetings in a more social way
 Concluded the season quite early in May.

And now, in these annals, we've reached the glad era
 Of the birth of "The Clef"—what name could be dearer?
 For warm in our bosoms we cherish "The Clef,"
 And "treble" its praises and sing till we're deaf;
 Perhaps 'twould be better to say till we're hoarse,
 But the other was put there to rhyme well, of course!

To tell of our meetings in that dreary November
 Is scarcely worth while, as I'm sure we remember
 How dismal they were, with Miss Bliss not our leader,
 And no one at all who we thought could succeed her;
 And in truth we were frightened, until the gloom lightened,
 And our prospects were brightened, and expectancy heightened
 At the advent of him who has since been our leader,
 Our musical staff and our Lebanon cedar!*

Rehearsals in all twenty-six we have had,
 And now that they're over, we really feel sad,
 But hope to resume them again in the fall,
 And trust ev'ry member will come at the call.
 The average attendance, as I've understood,
 Has been twenty-three—that's really quite good,
 For, when forty names only are "put on the list,"
 Then, if one stays away she is sure to "be missed,"
 Despite that old saying of what's-his-name?—Ko, Ko—
 But pardon th' allusion to such an old joke, oh!

* Cedar of Lebanon is celebrated for its grave beauty, magnitude, excellence and durability; it is the emblem of stability and prosperity.—*Zell's Encyclopedia*.

Our season was graced with two concerts in all,
 At the Orpheus rooms and Natatorium hall;
 The use of the Orpheus rooms was accorded,
 A kindness that pleasure to many afforded;
 Yet our hearers, though warm, were inclined to be cold,
 And in their applause were not over-bold;
 But in the cantata composed by H. Smart,
 King Rene's blind daughter touched ev'ry one's heart,
 And the soloists three were so well liked by all,
 That they had to respond to a pleasing recall.

But the greatest success of the season was when
 Our second cantata was brought out, and then
 What work had been done, and study and care
 Expended all winter, our powers declare;
 And could we hear all, I'm afraid it would bore us
 To listen to everything said of the chorus.

The concert went swimmingly—'twould surely be so,
 For lessons in swimming are given below,
 And the air of the hall would certainly tend
 To make other airs in sweet harmonies blend.
 To hire a hall, at some time or other,
 We all have been told, perhaps by one's brother.
 To say it, is one thing—to do it, another.

For, when first inspected, it just suits in size,
 Then constantly changes its regular guise,
 And really these changes create some surprise;
 For the very same hall that four hundred will seat,
 The night of the concert enlarges some feet,
 And double the number can seat, if you please,
 According to a janitor's idea of ease!
 But this is a riddle I'll leave to be solved;
 The method is certainly rather involved.

And now, to tell more of rehearsal the second,
 A triumph it was, beyond all we had reckoned;
 The horns were effective, accompanied too,
 And songs unaccompanied were notably true;
 The canons went off, like reliable guns,
 Creating some havoc, like deadlier ones!

Our season is over, and see what we've done,
 Two concerts have given, reputation have won.
 And now, to one fact I pray you take heed,
 We owe our success to Dr. Carl Reed.

1888.

The Hall of St. George was the scene of the third
 Of the concerts at which "The Clef" has been heard,
 "Crusaders" and "Maidens from under the sea"
 Divided the honors accorded, with glee.
 So large an attendance of friends filled the room
 That the club felt encouraged by such a great "boom"
 To sing in the future at musical fund
 Which venture pleased some, but others it stunned.
 But why fear the public? only women and men
 Of nature like ours, a thousand, or ten!

And now, in one record, with joy I can state
 That charity entereth, not early nor late,
 But comes as a permanent feature, I trust,
 To make all our efforts more fruitful and just.
 For hundreds of notes from our throats which have rolled
 Have melted together and turned to pure gold
 And aided the homeless, the aged, the needy,
 What more can I say? The reward is not speedy,
 But pleasant 'twill be in the years which are coming
 To think of the good we have done by our humming.

1889.

The signal success of the year '89
 Was "The Birth of the Opal," as you will divine.
 The theme was composed by our leader, of course,
 Whose talent is always the principal source
 Of the growth of the club in artistic repute,
 And his happy selections please critics astute.

A cantata of Bendall's and Reinecke's too,
 Gave plenty of work for the chorus to do,
 Engaging attention the whole winter through.
 Then summer drew nigh, and a member most true
 Was happily wed, and the "Lohengrin" air
 Was tenderly sung by her comrades so fair,
 Who, with sympathy stirred, wished to cast off the gloom
 Of flood's devastation, and welcome the groom.
 From Lock Haven coming was accomplished by few;
 But the haven of wedlock he had then in view
 And got there in time to allay the bride's fears,
 And music and laughter were mingled with tears.

1890.

One concert was given the following year
 When several cantatas on the programme appear.
 "Cinderella," and "Bethlehem" and "Song of the Norns,
 Both depict woman's love and the way that she mourns.
 The daintiest trifle of bright "Silver Throat,"
 Our leader's last effort, I surely must note,
 And from it advance to the year '91,
 A season which shows better work has been done.

The programme was choice, and Tennyson's lay
 Was rivaled by solos in Dennison's way,
 The marked "even tenor" of which we have heard
 And which was pursued in best way, 'twas averred!
 Before passing on, just a single word more
 To tell how the chorus was led without score,
 And then, let me thank you for all taking part
 In helping a cause I had greatly to heart
 And relieving some woes of old Mexico city,
 Which appeal to all those who have ever felt pity.
 For, when sister republics make cry for some aid,
 It is meet that it come from both matron and maid,
 And I hope the success of this last undertaking
 May amply repay you for such a great baking!

1892.

The pretty new Century drawing room hall
Was finished in time to accommodate all
Who wished to attend "The Clef's" concert next year
When four "River Songs" on the programme appear,
As well as "The Beauty" who sleeps and awakes
And follows the lover whose strong arm she takes.
A matinee musicale early in spring
Concluded the season when choruses sing.

1893.

Now bringing report up to date '93,
A new leader's name and pianist we see,
And Neidlinger's songs and other selections
Leave gratified taste and sweet recollections
Of concerts artistic in finish and style
Which pleased all the critics who judged us the while.
They made special note of the shading and phrasing
And articulation in manner amazing.

The Columbian year is concluded to-day
Without vocal programme, I grieve much to say,
But I'm glad to be able to thus represent
Our amateur club, on improvement intent,
And welcoming chance to meet other clubs too,
Especially those of our name, it is true.
Now craving your pardon for rhyme not the best,
My only excuse is, 'tis done by request!

LAURA BELL,
President the Treble Clef,
Philadelphia, Pa.



THE AMATEUR MUSICAL CLUB, OF ROCK ISLAND AND MOLINE, ILL.

Introductory Paper by the President, Mrs. J. R. Kimball.
Read by Mrs. Marcia Louise Gould.

At the request of one of their number, nine ladies, interested in music, met one afternoon early in October, of 1892, to discuss the advisability of forming a permanent musical club. The project was looked upon with considerable doubt by many persons, there being so few cultivated musicians among us, and at different times clubs had been formed which had died after a short existence. As these clubs had usually been without constitution or by-laws, it was thought advisable to start the new club upon a business footing, and, after deciding upon the name as the Amateur Musical Club, and electing the following officers—president, Mrs. Annette Guyer Kimball; vice-president, Mrs. Minnie Stephens Allen; secretary and treasurer, Mrs. H. C. Marshall—a constitution and by-laws were adopted.

As one of the aims of the club is to elevate the standard of music, and as this was a task only the best musicians we possessed could undertake, the number was limited to fifteen active members, divided as follows: Eight pianists, six vocalists and one violinist, with an honorary membership of thirty, the honorary members taking no active part in the club, but paying a larger annual fee than the active members.

The club met in the parlors of the members until December 20, when they found so much interest being shown that it was decided to rent a small hall in the central part of Rock Island, where very desirable club rooms were secured, and the honorary membership list extended to sixty, as so many persons sought admission. The rapidity with which these vacancies were filled was very gratifying, as it showed the members that their aim in stimulating an interest in music was being accomplished.

Thirteen recitals were given during the season, including two miscellaneous programmes, four devoted to the works of Mendelssohn and Meyerbeer, five to Beethoven's compositions (Upton's descriptive analysis lending much interest) and two to the works of Franz Schubert. In these the members were assisted, at a complimentary recital, by Mrs. Samuel Adams Lynde, of the Amateur Musical Club, of Chicago.

upon taking possession of the hall December 30, and by Mrs. Middleton, of the Music Students' Club, of Davenport, Iowa, and Miss Turner, of Missouri, on April 28. In April Mrs. Marshall's resignation as secretary and treasurer was accepted, and Mrs. J. F. Robinson was elected to fill the office.

May 12 the season closed with a concert by the members of the club at Harper's theater for the purpose of augmenting the piano fund, which was a gratifying success musically, artistically, socially and pecuniarily.

ANNETTE GUYER KIMBALL, *President*.

PROGRAMME.

1. POLONAISE, No. 2..... Liszt.
Mrs. Minnie Stephens Allen.
2. Cavatina from "La Favorita," "O, MIO FERNANDO"..... Donizetti
Mrs. J. R. Kimball.

Assisted by Mr. Mees, *Pianist*, Mr. Theo. Spiering, *Violinist*, and Mr. M. Blodeck, *Cellist*.



AMATEUR MUSICAL CLUB, OF JOLIET, ILL.

Introductory Paper Read by the President, Mrs. Sanger Steel.

Mrs. Chairman, Ladies and Gentlemen: As president of the Joliet Musical Club it is my privilege to briefly address you to-day. This club was organized August 15, 1889 "for the purpose of developing the musical talent of its members and stimulating musical interest in the city." The constitution was drafted by the Misses Addie Smith, Bertha Harwood and Jennie Reed, at which time quite a number of the musical ladies of Joliet became members, for they realized, as do all in the club of to-day, that the cultivation of music is a pleasure and recreation from the sterner duties of life, and by cultivating this art the mind is elevated, giving it a vigorous independence and a fund of inexhaustible resources within itself. The all-wise Creator, who formed nothing without a design, has not bestowed a gift to us which should lie dormant; and so this gift for music, as well as every other mental faculty in its proper sphere of action, if left untrained, pines away, and leaves the mind without its fairest ornament.

When this club was formed, it was decided at the outset to begin with the study of the masters, commencing with Bach, and then each of the others in turn, their compositions to be played by the members of the club, as well as an essay read relating to the lives of the composers. It is also a rule that there should be a matinee every three months, when chosen friends are invited to hear the club render selections on the piano and violin, interspersed with songs. It is aimed that the programmes on such occasions should be as varied and entertaining as possible. We have now held our tenth matinee, besides two concerts given in the opera house, the first by W. C. E. Seeboeck and Miss Natalie Dunn, and the second by W. H. Sherwood, of Chicago.

Our present membership is thirty, and we hope to increase as well as to reach a higher standard in the musical world. We know that harmony is sublime in all things, and tends to develop the soul by association and sympathy. It is generally admitted that music is suggestive of all that is good, true and beautiful in this life, and prompts us to seek communion with a Higher Power.

MRS. SANGER STEEL,
President Amateur Musical Club.

PROGRAMME.

1. ORGAN SOLO.....
Miss Collins.
2. "KERRY DANCE"..... Arranged by M. D. Murphy
Jubilose Quartette:
Mrs. Steel. Miss Webb. Miss Collins. Mrs. Hummel.
3. *a* "ATEVE"..... Schytte
b "SHEPHERDS ALL, AND MAIDENS FAIR," from "In Arcady"..... E. Merwin
Mrs. Nellie J. Young.
4. Selection, "MIGNON"..... A. Thomas
Mrs. Hanger.
5. IMPROMPTU, Op. 66..... Schubert
Miss Harwood.
6. *a* "MEMORIA"..... F. Lynes
b RHAPSODY..... Katheline Rogers
c "HE LOVES ME"..... Chadwick
Mrs. L. A. Concanon.
7. FANTAISIE IMPROMPTU, Op. 66..... Chopin
Mrs. R. J. Brock.
8. SERENADE..... Schubert
Jubilose Quartette.



SECOND DAY,
THURSDAY, JUNE 22, 1893.

FIRST SESSION AT 9 O'CLOCK A. M.

THE MUSIC STUDENTS' CLUB,

OF DAVENPORT, IOWA.

Introductory Paper by Mrs. Marcius Smith, Read by the President,
Miss Olga Schmidt.

In the early days of the gracious year 1884, three women, lovers of the "concord of sweet sounds," established informal but regular meetings for the purpose of keeping alive in their hearts music's divine flame. It required quite a little tending, but they were diligent and enjoyed the exertion. In view of this vestal service they might have given themselves a high sounding, classic name; but they refrained, remembering what happened to too presumptuous Phaeton. To them was after a while added a fourth member, and the harmony was complete. A committee of the whole declared for the course of study indicated in "How to Understand Music," by Mr. W. S. B. Mathews, and that valuable work became the chief guide through the mazes of musical composition. At this point in its history the quartette began to have glimmerings of its own importance, and demanded a name whereby it might be known to fame.

It is not quite clear in my remembrance just why we called it the Bach Club, but the fact remains. Perhaps the coincidence between the number of members and the number of letters struck us as brilliant and remarkable. Perhaps, realizing that Bach epitomized musical composition from its A B C to its highest development, and wishing to build upon a firm foundation, we appreciated the peculiar alphabetical significance of the name. Then again, there may have been really no crotchet on which to hang the reason of our choice, save a fanciful idea that we discerned in the word a poetical suggestion of the work: Bach—a brook—gurgling along in the ecstasy of youth, with the simple, catching harmony of a two-part fugue; multiplying voices as it grows and strengthens; its music still the resultant of the manifold utterance of the same melody. At any rate, it was a name to conjure with—a name to strike terror to youthful hearts and uninitiated fingers—a name to be revered and deeply loved by the ripened musician. In the

course of a year the little brook had run to the sea, and the Bach Club became merged in the Music Students' Club, counting twenty-five members.

We had now arrived at the dignity of officers, and an august and an awesome executive committee, and we viewed with proud complacency our printed constitution and by-laws, which seemed more binding by virtue of the printers' ink. Farewell, delicious informality and unrestrained exchange of opinion which prevailed in the little un-officered club! We were now weighted with all the *impedimenta*, and decorated with the red tape of a flourishing organization, as an offset to the gratifying assurance that the greatest good was being received by the greatest number.

It may not be uninteresting, and may be helpful to others, to note several of the annual courses of study which have been pursued by the club. A course prolific of pleasure and profit was the study of Italian music, beginning with the masses and motets of Palestrina, carried on through the quaint conceits of Trespoldi, Scarlatti, the Venetian Marcello, Durante, Porpora, and the fascinating work of the eighteenth century composers, to the operas of Verdi.

The club devoted a year and a half to the study of Beethoven and a year to Chopin and Grieg. Two years were given to the German composers. The best works of American composers, and a course in operatic music have been taken up. The past year has been occupied in studying the French school, from Lully, Couperin and Rameau to Massenet, Gounod and Saint-Saens.

Original literary work has at no time constituted a part of the programmes. Extracts from the best authorities on the subjects under consideration are read at every session, and regular discussions have been held on questions proposed by members. During one year a feature of every programme was a half hour of instruction in melodic form; while at another time the club resolved itself into a class in prima vista singing for a part of every session.

The meetings have always taken place fortnightly. A feature which has given satisfaction from the earliest days of the club is the performance, at every fourth meeting, of a miscellaneous programme. To these recitals a few guests are invited, and "the cup that cheers" is in order, while at all other meetings the flow of melody must suffice as a stimulant. The club has given some public recitals, but condemns the practice as beside the purpose of its organization.

Sensible of the inspiration imparted by the hearing of fine music, artistically rendered, the club has at various times employed the services of distinguished musicians, sometimes giving these recitals complimentary affairs to their friends; at others, replenishing thereby the treasury of their funds, as well as the treasury of their recollections.

But enough of our own methods. We have no desire to copy the poor negro at a camp meeting, who prayed that he might be made conspicuous. Neither do we resemble the old French professor to whom a young lady said: "Does it not weary you, dear Professor, to read these long scientific papers?" "Ah, no," answered he, "Zeariness is in listening to ze ozzers."

A prelude should never tire the ear, but lure to what follows, be it "passionate ballad, gallant and gay," or the intricate interwinings of fugal harmony. The chord of the speaker has been long enough dominant; let us hear its resolution.

GERTRUDE WILKINSON SMITH.

PROGRAMME.

1. PRELUDIUM AND TOCCATA.....Lachner.
Mrs. Adolph Preister.
2. "QUIS EST HOMO," "Stabat Mater".....Rossini.
Mrs. Will Forest and Mrs. Matthey.
3. WALTZ in E flat.....Rubinstein.
Miss Olga Schmidt.
4. "FLY WITH ME,"—"Ernani".....Verdi.
Miss Hoyt.
5. POLONAISE.....Liszt.
Mrs. Henry Frahm.
6. "WITH VERDURE CLAD".....Haydn.
Mrs. Forrest.



THE ROSSINI CLUB, OF PORTLAND, ME.

Introductory Paper Read by the President, Mrs. Emily K. Rand.

As the Portland Rossini Club is the oldest of its kind in this country, it may not be uninteresting to look through the pages of its records, and learn something of its organization and development during the past twenty-four years.

The association, which for some months had existed without either a name of its own or a definite organization, held its first meeting of a business character at a private house, December 14, 1869. After a programme had been performed, a business meeting was held and officers elected, president, vice-president, secretary and treasurer. The following rules were then adopted:

"I. This association shall consist of thirty-five members. Each person added to it after this time shall be elected by ballot. Seven members shall constitute a quorum. Three negative votes shall exclude the person proposed.

"II. Each member is to contribute her part, either in singing or playing, at every second or third meeting, according to the discretion of the officers, is to be notified of the time, and if unable to assist, is to provide a substitute.

"III. The meetings are to commence punctually at half past ten o'clock, and are to be held weekly.

"IV. New members may be proposed at one meeting, and a vote taken on their election at the next."

The important subject of a name was next brought forward, those of St. Cecilia and Rossini finding most favor. As St. Cecilia was thought to be the patroness of sacred music only, the decision, by ballot, was for Rossini, and the society was accordingly named the Rossini Club.

The meetings were held at piano warerooms, and one or two square pianos were used as required. The president prepared the programmes, but found the assistance of one or two members desirable. Soon it was found necessary to vote that "Three absences without sufficient excuse shall exclude a member from the club. Absence from the city, sickness and violent storms shall make absence from the club excusable."

By the first of March the president desired that a committee should be appointed to make the necessary arrangements for each meeting. This committee divided the club into three parts, of ten members each, each division to furnish the music in turn, so that each member's duty to assist should come regularly at every third meeting. Also that each member should furnish a solo as often as every alternate time.

March 15, the following paper was read:

"Those present at the first meeting of the club will remember that its principal object was then stated, to be a fresh impulse toward mutual improvement through the efforts of each individual member. Such an impulse, however, cannot exist under harsh or malicious criticism. It is, therefore, thought best to repeat the suggestion given some time ago, that in our comments on the rendering of the various selections on the programme, we should say nothing which might not be said to the performer herself. This will hardly seem unreasonable when we think that the result of such loving and kindly criticism must be a higher tone given to all the meetings, and a purer atmosphere in which even the most timid may acquire confidence gained for musical study."

At the next meeting it was voted that a fine of five cents should be imposed for want of punctuality. The first season closed with an evening concert May 24, to which the friends of the members were invited.

The second season brought many changes. At its first meeting, October, 1870, it was agreed that each member might reasonably be called upon for a solo at least once in six weeks. A larger room was desired, and one in the City Government building was obtained. A Chickering grand piano was used for some weeks, and arrangements were made to purchase it by giving evening concerts. The first concert January 23, 1870, realized \$200.

February 7, it was voted that means should be taken to have the Rossini Club incorporated by the state legislature. It became regularly incorporated, and its officers were elected February 25. Soon after a committee was appointed to prepare a constitution and by-laws. The by-laws consisted of fifteen articles, and comprehended the rules which had been adopted from time to time, put into a more legal form, with the addition of new articles which the growth of the club required. "A member if unable to perform or to find a substitute may pay a fine of fifty cents. No person, when proposed for membership, shall be informed of the fact until voted upon. An annual assessment of \$1 shall be imposed upon each member." The season closed with a concert in a large hall June 2.

With the beginning of the third season, October, 1871-72, a musical directress was appointed. "Her duties were to superintend the music

with the aid of other committees, to arrange and direct the chorus, and to hold herself in readiness to be consulted by any member as to choice of music for the weekly meetings."

From the records of the season I find: "Voted that the piano be loaned for the People's Concert, October 16, in aid of the Chicago sufferers."

"Ex-members, when in town, shall be cordially welcomed to the meetings of the society."

"Invitations to friends to be present at the regular meetings limit those asked to non-residents of the city."

In November it was proposed to hold meetings in the afternoon rather than in the morning, but this change was not adopted. February 6, a fine of ten cents was imposed upon those members not reporting the names of pieces to the programme committee.

At the closing concert of this season in April, the programmes were printed for the first time; the members had written them before. It was decided to exchange the piano for another Chickering.

At the annual meeting, September, 1872, the office of librarian was added to the election of officers. Donations of music, from time to time, had been received, forming the nucleus of a musical library, the music to be loaned to any member, she being responsible for it. This year the by-laws were printed in book form, with the list of members. The first morning concert was given in December.

Early in the season of 1876-77 it was voted to raise the annual assessment to \$2.

In 1877-78 season tickets were issued, admitting the holders to a morning recital once a month. During this season six of these recitals were given. This arrangement became necessary in order to provide for the rent of a larger and more convenient hall. The club was then becoming more instrumental in character. One member was a violinist, and Miss Shaw, the harper, became a member during this season. The chorus practice had been given up, but sextettes had been found desirable, also double trios and quartettes.

In February, 1882, the club became the owner of a Steinway grand piano, still retaining the Chickering, and duets and quartettes for the two pianos made a new feature in the programmes.

During the last ten years the by-laws have been revised as occasion required, but the original articles have been little changed. An admission fee of \$1 has been added, and higher fines imposed. The system now is so effectual that good order prevails, and the receipts for a season from fines are exceedingly small. The club has many friends, and its honorary members have remembered it most kindly. During the last two seasons it has been given by the owner the use of the new Kotzschmar hall. The musical standard has, of course, grown

higher during all these years, and the modest programme of 1869 would be quite a contrast to one of the present time.

As the anniversary of the birthday of Rossini comes on February 29, it has been the custom of the club to give a complimentary concert to its patrons in honor of the day. The year 1892 being the centenary, it was especially observed by a brilliant evening concert.

The inevitable changes come year by year. Loved faces are missed, and others take the places; still the interesting work goes on, as planned by thoughtful women of twenty-four years ago, that the music born in one may be given an impetus toward as great development as possible. In the words of our own Longfellow:

But the great Master said, "I see
No best in kind, but in degree;
I gave a various gift to each,
To charm, to strengthen and to teach.
These are the three great chords of might,
And he whose ear is tuned aright
Will hear no discord in the three,
But the most perfect harmony."

EMILY K. RAND, *President Rossini Club.*

PROGRAMME.

1. POLONAISE, No. 2.....Liszt
Miss Alice Linwood Philbrook.
2. Scena e Duetto, "IL PROFETA," "PER SERBAR MI FIDELE"
.....Meyerbeer.
Miss Florence Gretchen Knight and Miss Katherine May Recker.



THE TREBLE CLEF CLUB, OF LOS ANGELES, CAL.

Introductory Paper, by the President, Mrs. H. T. Lee.
Read by Mrs. Jirah D. Cole.

The Treble Clef Club, of Los Angeles, Cal., was started in the winter of 1888. An attempt had been made to form a chorus of mixed voices of men and women, but as the men were all interested in the Ellis Club, a chorus of male voices, formed some time previously and doing good work, they found it hard to give up two evenings a week to practice, and the attempt was finally abandoned. What was left of the funds they turned over gallantly to the women, and in a very short time the Treble Clef Club was formed, a chorus entirely of female voices, the first of the kind in Los Angeles, consisting at the present time of sixty voices, and twenty additional (auxiliary) voices to take part in the rehearsals and supply vacancies when needed.

Mr. Henry Burton was the first conductor. On his resignation, soon after the giving of the first concert, Mrs. Jirah D. Cole accepted the position of director, which she has filled ever since. The women take great pride, in this "woman's era," that even their leader is a woman.

Our affairs are practically in the hands of a committee, consisting of the president, vice-presidents and other officers; the leader is present when she so desires, and her opinion always earnestly requested. This committee is elected by the club from its active members every year. The active members lately have selected a nominating committee, which stands through the year, to nominate for vacancies. The members of the general committee meet once a month regularly, to discuss business, assembling on that occasion an hour before the rest of the club.

There is a very loyal and harmonious feeling among the members of the club. We are financially comfortable, each active member paying \$1 a month until she has secured four associate members, when her dues become fifty cents monthly until the close of the year. The associate members pay \$5 per annum, receiving four tickets for each of the concerts, two in number. We have also recently permitted the sale through the active members, of single tickets at \$1 to accommodate visiting friends. Los Angeles is one of the oldest cities in America under the Spanish rule, but Americanized and growing for only twenty years. Like a child, we have outgrown our old clothes, and everything

has to be made anew to fit. It is entirely owing to this cause that we have been unable to accept the kind invitations to sing at the World's Fair, the practical members of the community thinking of food and raiment before the arts. We have, however, great faith, having already seen the grain of mustard seed spring into a goodly tree, and still believe we shall shelter under our branches many children of music.

The leader and accompanist (the latter, Mrs. I. B. Ogilvie, having been with us from the beginning) constitute, with two others, selected by the leader, a voice committee, and all applying to sing are tried by them and are balloted for later by the active members. The associate members are not balloted for, but each name on applying is read before the active members, and if objected to, would undoubtedly be withdrawn. Such emergency, however, never has arisen.

We greatly regret our inability to sing at the World's Fair. We feel grateful for the courtesy and compliment extended to us.

JOSEPHINE LEE,
President of Treble Clef Club.

PROGRAMME.

1. "LAST NIGHT".....Kjerulf
Miss B. A. Amet. Miss M. L. Young. Miss Alice Eaton. Miss Edith Gardner.
2. Song from Walter Scott's "Lady of the Lake," "REST THEE,
SOLDIER, WAR IS O'ER".....Schubert.
Miss Elizabeth H. Kimball.
3. *a* "THE LORD'S PRAYER".....Niedermeyer.
b "LEGENDS," Op. 5.....F. Mohring.
Miss B. A. Amet. Miss M. L. Young. Miss Alice Eaton. Miss Edith Gardner.



THE ST. CECILIA SOCIETY, OF GRAND RAPIDS, MICH.

Introductory Paper Read by the President, Mrs. Edwin F. Uhl.

Mrs. Chairman and Ladies of the Convention: The St. Cecilia Society, of Grand Rapids, the largest musical club in Michigan composed exclusively of women, was organized in October, 1883, by women who determined to work together for their own musical culture and advancement and for the development of a higher standard of musical taste in the community. Beginning with seven it now numbers more than 500 members, divided into three classes, 118 active, 75 student and 309 associate, and its success along all its lines has far outrun the most sanguine expectations of its early promoters and friends.

The regular meetings of the society are held on each alternate Friday afternoon from the 1st of October to the 1st of June, and it has been the aim of the officers and directors to interest all of the active members in some branch of study, the greater number appearing musically upon the programmes, others doing excellent service upon committees, and others contributing to the pleasure and profit of the members by the presentation of original papers. At each meeting a programme is given, which is arranged by a committee appointed for the purpose at the beginning of the musical year, embracing at times miscellaneous selections, and again limited to the productions of some eminent composer. In every department the best representatives are brought out and a wide range of topics is sketched; for instance, during the past year an afternoon has been given each to French and German composers. The works of Chopin, Rubinstein and Beethoven have received consideration; also American music. We have enjoyed a piano recital, two song recitals and two afternoons describing the similarity of music and poetry. During the early years of the society's existence the work was confined to study and drill among its members, but in July, 1891, the work of the society was broadened by the addition of strings to the regular programmes by other than members of the society, giving our pianists opportunity for ensemble work and allowing the interpretation of much in music that had hitherto been a sealed book.

In September, 1889, a new feature was engrafted by the presentation of artists' recitals (to members exclusively) in addition to the sixteen

regular programmes, the management always aiming to bring a high order of talent, both vocal and instrumental. The fruits of this new departure have been manifest in a very marked and rapid increase in the membership of the society and the consequent enriching of our treasury, a result that is certainly not to be lightly passed over, as even if "money is the root of all evil" it is one of the means whereby we can sooner attain in ourselves musical culture and assist in developing musical taste in the community of which we are a part.

At this time after much solicitation a by-law was added giving "gentlemen the privilege of associate membership." We have not as yet taken the step forward which the chairman of this convention has suggested as a means of obtaining better results for amateur clubs, viz., the elimination of the word "Women" from the title of the Amateur Musical Club. Our student members, who now number seventy-five, furnish yearly one or two programmes, and in the educational work which the promoters of this society determined to do, they are potent factors. The youngest child if she be studying music is eligible to membership, and the advantage to be derived from listening to the work of our best amateurs as represented in our fortnightly programmes and recitals of artists who come to us, can hardly be estimated. This class of membership will furnish our working members when so many of us who have borne the burden shall be on the retired list.

During the past year we have been able to inaugurate the "study class." The Wagner study class, under the leadership of Mrs. E. R. E. Carpenter, has been most successful, and such classes will be a feature of our future work. In the advanced musical taste and increased interest in all musical entertainments which is evident in our midst we, as a society, claim a part.

For several years a Ladies' Chorus was maintained within the society, and it can at any time call together a large number for concerted work, and it has given several cantatas. The society has taken steps for the erection of a permanent building upon a lot purchased for that purpose. It will contain an auditorium on the ground floor, seating 800 persons with, in addition, rooms suitable for rehearsals, reception hall, rooms for dancing, together with an English basement, containing a "green room," cloak and supper rooms. Although occupied with many more important enterprises than the St. Cecilia club house, the architect, Mr. Henry Ives Cobb, has given it his personal attention, and it is complete in every detail and suited to our purposes. The effort to erect this building is the outcome of years of discomfort, from the fact that it has been impossible for us to find an abiding place suited to our needs. It was the dream of the first president of our society, and the feeling that we can do much more and better work in

the art to which we are all so devoted has served to incite us to renewed effort.

This convention of amateur clubs, so thoroughly planned and successfully carried out, must prove an inspiration to us all, and this thought has been uppermost in my mind and must find expression, that the great wonder is that such a gathering had not been planned before, and to express the hope that the Women's Amateur Musical Clubs may, in the near future, hold many more successful conventions.

MRS. EDWIN F. UHL,
President St. Cecilia Society.

PROGRAMME.

1. SONATA, for piano and violin, Op. 24, Scherzo-Rondo..... Beethoven.
Mrs. F. B. Clark, assisted by Mr. Wilbur Force, *Violinist*.
2. *a* "THE LORD IS NIGH"..... Phelps.
b "HARK, HARK, THE LARK"..... Schubert.
Mrs. F. M. Davis. Mrs. Andrew Fyfe. Mrs. Fred Aldworth. Mrs. Lyman Patton.
3. POLONAISE..... Saint-Saens.
Mrs. J. G. Steketee. Miss Walker.
4. "VISION OF ST. CECILIA"..... Lebouc.
Mrs. F. M. Davis, with violin obligato by.....
5. ROMANCE..... Saint-Saens.
Miss Mary Palmer, *First violin*. Miss Maud Hughes, *First harp*.
Mrs. F. R. Clark, *Piano*. Miss Lulu Berkley, *Second violin*.
Mrs. Lambkin, *Second harp*. Mrs. Claude Hopkins, *Organ*.



MORNING CHORAL CLUB,

OF ST. LOUIS, MO.

Descriptive Paper by the President, Mrs. James L. Blair.

The Morning Choral Club, of St. Louis, was organized in October, 1891. The purpose of its organization is the study of concerted music for women's voices. Its officers are a president, vice-president, secretary, treasurer and librarian, having appropriate duties prescribed by the constitution. The membership is limited to fifty active members and fifteen patronesses.

Under the By-Laws it is provided that members shall be elected by ballot, a two-thirds vote of members present at any regular meeting being necessary to elect, application having been previously made to the executive committee and approved by at least five of its members. The executive committee is composed of the officers of the club and three other members whose function it is to have general control and management of all the affairs of the club. Election of officers takes place annually by ballot, and vacancies occurring during the year are filled by the executive committee. Punctual attendance is required of all members at rehearsals and recitals, fines are imposed for tardiness, and unexcused absence from two successive rehearsals is equivalent to a resignation from the club. Rehearsals of the club are held weekly from November 1 to May 1, and two recitals are given each year. The annual dues of members are \$10 each and of patronesses \$15 each. The club employs a musical director and an accompanist. The duties of the director are to select and provide such music as in his opinion is most suitable for the culture and development of the club. The two annual recitals are given in February and May. At these recitals active members are privileged to invite not more than eight persons each, and patronesses not more than five each. Upon the occasion of these recitals the club renders the selections prepared, and at times diversifies the programme with a solo number either by some member of the club or by an artist invited for the occasion. As illustrative of the character of the work done by the club may be mentioned the following: "Ave Maria," by Johannes Brahms; "Reverie," by Joseph Rheinberger; "Come, Sister, Come," by M. Keuse, and "Song of the Norns," by Heinrich Hofmann.

The club originated in the feeling existing among a few women of musical taste, that association in musical effort would conduce to the elevation of the standard of amateur culture in the community and stimulate the desire for general improvement in vocal music. Accordingly a preliminary meeting was called and it was found that a strong desire existed to embark in the venture among many who had hitherto felt the want of training and association in their musical work. Details of organization were soon perfected, an excellent director secured and in spite of some friction and disagreement in the beginning, the membership has grown rapidly, the enthusiasm of members has been unabated and the character and quality of work done has constantly improved. The effect of the club training and the emulation begotten of this musical association have impressed themselves upon the individuals composing the club and have resulted in a much higher character of home culture in musical matters, and the stimulus of this concerted effort has undoubtedly made itself felt for good among a large circle of persons not immediately connected with the club, imparting a knowledge of musical subjects, a desire for improvement and a very general and effective culture and refinement of musical taste. Indeed it is not too much to say that in a limited circle at least, the hope of the club's founders has been fully realized in that their work has resulted in a most gratifying increase of effort and improvement in musical taste and culture, while meeting with a most cordial indorsement from all who have been present at the club's recitals.

MRS. JAMES L. BLAIR,
President Morning Choral Club.



THE MORNING MUSICAL CLUB, OF FORT WAYNE, IND.

Introductory Paper Read by the President, Mrs. Wm. H. Myers.

Madame President and Ladies of the Convention: It is my privilege, as its president, to introduce to you the Morning Musical, of Fort Wayne, Ind. Three years since Miss Ninde, of our city—in whose mind there had long been the idea of such an organization—invited twelve ladies to meet at her home; she then laid before us her plans, the need for such a club in our community, and her hopes for its successful accomplishment. From this unlucky number of thirteen we have advanced to a membership of ninety-nine, being the largest of all the literary or artistic clubs in Fort Wayne. We are divided into active, associate, honorary-active and student members. The active membership is limited to thirty, the associate to fifty, the honorary-active now numbering seven, and the student depending upon the number of teachers in the club, each teacher having the privilege of appointing two. Our programme committee, three in number, makes a scheme or plan of the entire year's work; it then appoints two active members for each meeting, who take charge of the programme in its details, conferring, however, with the original programme committee. The officers of the club, together with the programme committee, constitute a board of directors who take charge of all business affairs except at such times as we find a matter of more than usual importance, when it is presented to active and associate members, each one having a vote.

Our object, according to our constitution, is the advancement and enjoyment of the art of music. Individually our enjoyment has been more than I can possibly express, our programmes have been of such a character that we have been led to a greater knowledge of, and consequently to a greater appreciation of that which is best and most ennobling in this greatest of all arts. The advancement of music—and by this I think we mean the advancement and elevation of the public taste in our midst—has been most marked and gratifying. We have each year brought more than one artist from abroad, including Mr. Sternberg, Mr. Hyllested, Mrs. Bishop, Mrs. Corinne Moore Lawson, Madame Bloomfield and the Philharmonic, Club of Detroit.

I am pleased to say that they have been received with an appreciation which three years ago would not have been possible.

It would give me much pleasure to trace out from our more or less eventful history the many points of interest for other clubs, believing that to any to whom the way does not seem clear, its recital would give renewed encouragement to go forward in their work, knowing that with a high ideal their efforts shall surely be successful. However, believing that the work of a club can be best expressed by its musical programme, I will no longer take up the short time allowed, but beg your attention to the numbers to be given.

MRS. WM. H. MYERS,
President Morning Musical Club.

PROGRAMME.

1. *a* MAZURKA, Op. 33.....Chopin.
b AIR DE BALLET, Op. 36.....Moszkowski.
 Mrs. Charles McCulloch.
2. SCENA E CAVATINA, from "Ernani" Verdi.
 Mrs Darwin Root.
3. CHROMATIC FANTAISIE.....Bach.
 Miss Thyra Schioler.
4. *a* "SCHLAFE, MEIN PRINZCHEN".....Mozart.
b "LE SAIS TU".....Massenet.
c "LES FILLES DE CADIX".....Delibes.
 Mrs. T. Dart Walker.
5. RHAPSODIE IN B MINOR.....Brahms.
 Miss Siboni.



SECOND SESSION AT 1:00 O'CLOCK P. M.

THE LIEBLING AMATEUR CLUB,
OF CHICAGO.

Introductory Paper Read by the President, Miss H. L. Whipple.

Ladies and Gentlemen: The society, of whose work and capabilities you will in a few moments have the most abundant opportunity of judging for yourselves, has now been in existence five years. It was organized on the 25th day of March, 1888, and incorporated the 20th of May, 1893. The society was primarily formed by a number of Mr. Liebling's pupils, for the purpose of gaining confidence in their piano performances, and also incidentally to stimulate a higher degree of musical attainment among its members.

The society so far has enjoyed nearly 100 recitals, which have taken place usually at an interval of two weeks. As from seven to twelve piano numbers were presented at each recital, you can easily appreciate the enormous amount of work accomplished.

However, realizing the old adage that "Actions speak louder than words," and that "The proof of the pudding is in the eating thereof" (as long as it is not a hasty pudding), I now most cheerfully resign my place to the executants of our programme.

H. LEOLINE WHIPPLE,
President Liebling Amateur Club.

PROGRAMME.

1. TRIPLE CONCERTO IN D—Moderato; Allegro Bach
Misses Flora Starr, Esther Pick and Agnes Minzesheimer.
Assisted by Mr. M. Bendix, *First violin.* Mr. E. Knoll, *Second violin.*
Mr. A. Junker, *Viola.* Mr. W. Unger, *Cello.*
2. $\left\{ \begin{array}{l} a \text{ "ALBUMBLATT"} \\ b \text{ "FLORENCE," Valse de Concert} \end{array} \right\}$ Emil Liebling.
Miss Maud Jennings.
3. SCHERZO from Concerto, Op. 104 Litolff.
Miss Myrtle Fisher.
Orchestral part on second piano by Miss Eleanor Brooks.

THE SCHUBERT CLUB, OF ST. PAUL, MINN.

Introductory Paper Read by the President, Mrs. R. R. Dorr.

The Schubert Club, of St. Paul, is the vigorous child of an older organization known as the Ladies' Musicale, which, born in 1884, was so similar in its origin and early history to that of other musical clubs of women that it is not worth while to dwell upon it. In 1888 it was thought best to reorganize it under a new name in order to eliminate some of the objectionable features of the old management, and with the hope of establishing a higher musical standard for the new organization. Therefore the old club was disbanded and a new one started under the name of the Schubert Club, with a most excellent constitution and by-laws. But owing to the tender heartedness of the officers, all of the old members, good, bad and indifferent, were readmitted, the new rules were not enforced and the club soon sank back to its dead level of mediocrity. It was not until the beginning of last season that the club was fortunate enough to elect an executive board that had the courage of its convictions, under whose vigorous and wise management it has sprung into new life and made a growth that for a single year is most marvelous.

The object of the Schubert Club, as stated in its constitution, is the study and practice of the best music and the promotion of a refined taste among its members.

During the past year we have been obliged to have, in addition to the usual officers, an assistant secretary and an assistant librarian; and, besides the executive board, a programme committee, a social committee and an advisory committee, the last having been called together but three times, however, to assist in deciding doubtful questions. The executive board is hard worked, attending to all the finances of the club, to its general management, and, last but by no means least, to the admission of all new members.

A unique feature of our club has been the way candidates for active membership have been admitted. Having first been suitably introduced by two members of the club, each candidate has been examined by the committee behind closed curtains, not seeing her or being seen by her. Hence there has been no opportunity for fear or prejudice, and each person has been admitted solely upon her merit as a musi-

cian. The candidate when examined has been known simply by number, never by name, and after she has sung or played, the committee, without a word of comment or consultation, has cast folded ballots, the chairman announcing the result to the secretary at the close of the meeting. Whenever a candidate for membership has previously played before the entire club, the board votes without further examination. Those who fail to become active members may become associate members by paying the larger fee. Our fees last year were \$2 for active and \$3 for associate membership. We have kept them low because we have sought to make our club an educational factor in the community as a whole, and not to limit its influence to the wealthy few. Having recently secured the use, at a moderate rental, of a beautiful new music hall holding 600 people, we have not yet thought best to restrict our membership. At the beginning of the year we numbered 85, at its close 246, 100 active and 146 associate members. But, better than all, the standard of our work has improved in like proportion; and whereas we were once looked upon with indifference, our influence is now counted by the leading teachers and professionals as a powerful aid to their efforts.

During the summer of 1892 a definite line of musical study was carefully planned according to a scheme suggested by Mr. S. A. Baldwin, a thorough musician, to whom the whole northwest owes more than it can ever repay. This plan of study was adopted throughout the year with but slight alterations, and is as follows:

First—Early schools of music—English, French, Flemish, etc.

Second—Bach, or the intellectual in music.

Third—Beethoven, representing the intellectual, emotional.

Fourth—Schumann, Schubert, Mendelssohn, and others of the romantic school.

Fifth—Wagner and his influence, or the dramatic in music.

Many of the leading composers who would naturally be grouped under these divisions were studied in turn, except the last named, "Wagner and His School," for whom we did not have time.

Our musicales were held once a fortnight, from October 1 to May 1, and at each meeting a paper on the topic of the day was read, followed by a musical programme illustrating the topic as far as possible. Quite frequently a few miscellaneous numbers were placed at the end of the regular programme, especially when we had visiting guests whom we wished to hear. Two evening recitals with miscellaneous programmes were also given during the year, to which each member had the privilege of bringing a friend. Besides all this we had the delight of a charming song recital by Mr. Geo. Ellsworth Holmes, a Bach organ recital by Mr. S. A. Baldwin, and a piano recital by Mr. W. H. Sherwood, without extra charge to the members.

One of the pleasant features of our club life has been a ladies' chorus class under the direction of Mr. Baldwin, to whose splendid success as a chorus master the St. Paul and Minneapolis choral societies gave convincing testimony here in Music hall last Tuesday. Our chorus class numbered thirty-five members, and its work added much to the charm and value of our musicales, besides making use of otherwise unavailable material among the active members. It is our settled principle to make everybody work.

Believing that clubs as well as individuals grow in real worth in proportion as they reach out to help others, the Schubert Club, toward the close of the season, instituted a series of four artists' concerts for the purpose of establishing a loan fund to assist young women in their musical studies. Each member was given four course tickets to sell, and right nobly did they all respond. The concerts themselves were of a high order, such artists as Adele Ausder Ohe, Geraldine Morgan, E. B. Perry, Geneva Johnstone-Bishop and Claude Madden, assisted by eminent local talent, making up the programmes. Although our expenses were heavy, we have placed in bank something over \$400 as a nest egg for our fund, which we hope greatly to increase from year to year, and thus be able to render needful financial help to many young women at what may be a critical period in their musical history. The Schubert Club has, therefore, just finished its most prosperous season, and it bids fair during the coming year to make still more rapid strides. There is a certain *esprit de corps* among its members, and ardent enthusiasm and interest, which is its most hopeful sign. Nearly all of last year's officers and committees were re-elected.

We feel that we have demonstrated clearly two points: *First*, that it is entirely possible to firmly enforce rules as to admission of new members and as to the payment of dues and fines. *Second*, that a definite line of study carefully planned and placed before the members at the beginning of the season, stimulates study and adds greatly to the interest and value of club life.

I neglected to say that at the beginning of last season each active member was asked to send to the programme committee a list of such pieces in her own repertoire as would best illustrate the topics chosen. Many responded, thus rendering valuable assistance to the committee in assigning the year's work. Each member was expected to perform twice during the year in solo or combined work, if called upon to do so.

The Schubert Club, of St. Paul, cordially greets with outstretched hands its sister clubs in congress now assembled, eager to give and receive that which shall help us all to a larger growth and to a more beneficent influence.

LOUISE B. DORR,
President Schubert Club.

PROGRAMME.

1. POLONAISE, C Minor..... Liszt.
Miss May Fairfield Strong.
2. { "ALL GRACIOUS GOD" (Recitative) }
 { "BE MY WEeping AND MY WAILING" (Aria) } Passion music of St. Matthew. Bach
 Mrs. Minnie J. Huntington Yale.
3. *a* BALLADE, Op. 23..... Chopin.
 b "ISOLDENS LIEBESTOD"..... Wagner-Liszt.
 Mrs. Herman Scheffer.



THE MONDAY MUSIC CLUB, OF ORANGE N. J.

Introductory Paper by Miss S. C. Lord.
Read by the President, Miss Louise R. Pierson.

The Monday Music Club, so named because all the meetings are held on the afternoon of that day, had its birth ten years ago, when six young women of musical tastes agreed to meet every week for the pleasure of practicing and playing together. From that beginning the club has grown to a membership of forty, thirty active and ten associate members. Of the active members seventeen are pianists, twelve vocalists and one a violinist. The membership is necessarily limited, the meetings being held in private houses, but there is an ever increasing list of applicants.

The club has always been most informal, having, indeed, existed for some years with no other officer than secretary. There are now three officers, president, treasurer and secretary. The business of the club is done by an executive committee, composed of the officers and four other active members. Plans for each season's work are proposed by this committee, and acted upon by the club at a business meeting which is held whenever necessary. As the club grew, it was thought wise to impose a small annual fee of \$1, the money to be used for subscription to a circulating music library, for the purchase of music, reference books, stationery, etc. As the expenses of the club have increased, the annual fee has been raised to \$2.50, with an initiation fee of \$1. The rules number two: *First*, Any member failing to keep her engagement to play or sing is fined fifty cents. *Second*, No member has the privilege of inviting a guest to a musical, except by application to the secretary. The plan pursued in the early period of the club was to take up the study of different composers, studying not only their works, but their lives, and devoting each meeting to a single composer. Later it was found expedient to devote all the time to studying music, and the biographical study was discontinued. To-day the associate members are those who in its early history formed the literary portion of the club. The work of the club has varied in different years. One season was devoted to the study of the sonata and symphony. For two seasons the work was mainly on the music of Beethoven, Bach, Chopin, Schumann, Schubert, Mendelssohn, Grieg and Hofman. For the last two seasons no plan has been made to restrict the work of the club to the study of one composer or group of composers, and the

programmes have been miscellaneous. Two years ago considerable time was given to part singing, which resulted in an excellent programme of glees.

In 1890 the annual fee was increased so that the club might employ outside talent for some of the musicals, and for two seasons the club enjoyed the assistance of Messrs. Dannreuther and Hartdegen, when trios by Rubinstein, Jadassohn, Rheinberger, Weber, Bargiel and Gade, and a polonaise by Chopin were played, the piano parts being rendered by members of the club. In 1891 the club enjoyed a most delightful afternoon song recital by Frau Marie Ritter-Goetze. The aim of our club has been two-fold: *First*, to advance the knowledge and appreciation of classical music, and *second*, to assist amateurs to gain the confidence necessary for the performance of this music. The club has already rendered assistance in this way to a number of women who are now successfully practicing music as a profession. These aims have been greatly helped by several eminent musicians and teachers who have been interested in its welfare. Early in its existence Dr. Ritter, of Vassar College, lectured on the "History of the Pianoforte," illustrations being played by members of the club. A year or so later the club was entertained by Mrs. Agnes Morgan at her summer home on Orange mountain, where it was the privilege of the members to hear the playing of both Mrs. Morgan and Dr. William Mason. In the early part of this season the club listened to an interesting lecture by Mr. W. J. Henderson, the well known critic, on the "Analysis of Musical Form." At the close of the season Mr. Albert Ross Parsons very generously gave the club a most interesting and inspiring lecture on Wagner. At some of the musicals the club has had the assistance of musicians of local reputation.

At the beginning of the season of 1892-93 it was voted to hold meetings every two weeks, meetings for the members only, to alternate with the more formal musicals, for which invitations are issued. The members' meetings, which serve in a way as rehearsals for the programme musicals, are entirely informal, there being no prepared programme, and they have proved to be not only a source of pleasure but a stimulus to the progressive spirit of the club. At the last meeting of this season the club gave its first evening musical, when the members were assisted by Mr. Emil Winkler, 'cellist, and an interesting programme was rendered.

The greater number of the club members are pupils of Mrs. Morgan, Dr. Mason and Mr. Parsons.

S. C. LORD, *Secretary, Monday Music Club.*

PROGRAMME.

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|----|---|------------------------|-----------------|
| 1. | a | BALLAD IN F MINOR..... | Chopin. |
| 2. | b | "LA CAMPANELLA"..... | Liszt-Paganini. |
- Miss Belle M. Wallace.

THIRD DAY.

FRIDAY, JUNE 23, 1893.

FIRST SESSION, 9 O'CLOCK A. M.

THE MOZART CLUB,

OF DAYTON, OHIO.

Introductory Paper Read by the President, Mrs. Sara B. Thresher.

The Mozart Club, of Dayton, Ohio, appears before you with the modesty which becomes youth, for it is only five years old next October; yet its guardians may be pardoned a measure of pride that it is so well grown and vigorous for its age. It was born of the wish, among a few women, for that stimulus which comes from association in study and work. Ambition did not, then, extend beyond the limits of our own city, and our fairest imaginings never anticipated the honor and privilege we enjoy to-day, in being a part of this illustrious body. Eighteen women responded to an invitation from Mrs. E. M. Wood, met at her house October 15, 1888, and organized the Mozart Club, which soon numbered thirty-five active, thirty-five associate, and fifteen honorary members. Mrs. Wood was the first president of the club, and continued in that office for three years, during which time she gave such faithful, efficient service to the young club that its foundations were laid deep and strong. The club has given thirteen recitals each year, one in the afternoon, at the opening of the season, of a partly social character, nine in the mornings and three evening musicals; to these last guests were invited. All have been held in the homes of members, which have been hospitably opened to the club at all times.

We have had creditably presented to us in our club some of the best music of the world, from the time of the ultra-classicists through the romantic down to the modern dramatic period. Among the instrumental works have been given a number of the preludes and fugues of Handel and Bach, including the "Fantaisie Chromatic," sonatas, classic and modern, and many concertos, a second pianist playing the orchestral part, among others the D minor of Mozart, Beethoven's C minor and G major, Chopin's E minor, Hiller's F sharp and Grieg's. Of ensemble work we have had, amongst others for piano and violin, Beethoven's sonata, Op. 30, No. 3, the Kreutzer sonata and Gade's trio in F. There have also been two-piano works from Chopin, Schumann

and Brahms. Our vocal range has been more extended than our instrumental. We have essayed recitatives, arias, duos, trios, quartettes and choruses from masses, oratorios and operas by composers ranging from Palestrina to Wagner, together with the usual range of solo work.

Our associate members have done most admirable literary work, furnishing carefully prepared essays upon the lives of composers and many other subjects related to music. They have also conducted interesting conversations, read musical notes and answered the question box. Members of the club are characterized by enthusiastic loyalty to it. No one thinks of refusing to perform any duty assigned her, but all rather vie with one another in the conscientious preparation and spirited execution of every task.

The fact that we have had no hall in which to meet has prevented our bringing as many outside artists to Dayton as we could have wished, but we have enjoyed the privilege of hearing Miss Amy Fay, Otto Hegner, Fraulein Lewing, Francis Fischer Powers, Signor Albino Garno, Signor Lino Maltoli, McGrath and Frederic Shailer Evans.

The Mozart Club has during its short life made many demands of care, thought, work and sacrifice, but we have had in return profit, pleasure and refreshment. Possibly the first benefit we have received has arisen from contact with one another. Unaccustomed to concerted action, we found ourselves launched, perhaps later than some cities, upon a period of organizations, for the Mozart is the oldest club of women in Dayton. We fell in with a fashion, doubtless a wise one, of united aim and labor. It has been a training in itself to learn to work together, in a musical society, with kindness, forbearance, patience and in honor preferring one another, especially when we remember that musical people are said to be the most sensitive in the world. We have been learning this lesson rapidly, for we are to-day more strongly bound together in peace, love and a noble purpose than ever before. We now enter upon a new era. We have rented a pleasant hall recently built, and expect to hold our meetings there in the future. Our membership has been increased to forty active, thirty associate and 125 honorary members. The first two pay an initiation fee of \$2, the last of \$5. With this enlarged income we shall be able to bring musicians and lecturers to our city for the benefit of our members.

The Mozart Club makes some sacrifices in leaving the homes of which it was the pride and ornament, but we hope it has entered upon an enlarged career of usefulness. It must be more than a pleasant rendezvous for agreeable women. It aims to become an educational institution, working for higher culture in this youngest and most divine art. Music is the language through which man expresses all that moves in his complex nature, the thoughts of his mind and the feelings of his heart. Moods that are too indefinite for speech, thoughts too

subtle for verbal phrasing, ecstasies that stammer on the tongue, all find adequate expression through harmony of sound, and awaken answering echoes in other natures through passing years. We might almost wonder, if music is this facile medium of expression, how mankind dispensed with it during its early history, when music was undeveloped and primitive in character. It may be answered that humanity had not then so much to express as now. True, they loved, hated, feared, hoped, despaired, aspired, worshiped, but the crude expression of these emotions could never be upon a plane with the moving music of the cultured world in modern times. It is an interesting and significant fact that the development of this subtle form of human expression should be at a time when the world's thought is most keenly analytical and subtly elusive of words. The subject deeply engrossing to modern thought, in this introspective age, is man. The eye turns inward with ever increasing interest. In music we have a medium at once powerful, varied, subtle and delicate, in which all the soul's experiences can be told. As every emotion which sweeps over the soul leaves its impress there, it follows that those who yield themselves to the influences of good music must be uplifted thereby. Many say, "Classical music is so dull." So are the virtues temperance, honesty and truth to those who do not practice them, but to those who do, they are sweet and wholesome, so only a thoughtful study of good music reveals its uplifting power. If we are willing to be elevated, purified, inspired, it will bear us upon its divine wings, otherwise it will fly above our heads and leave us groveling in the dust. As man alone of all creation can combine sound into harmony, so he too alone can use all the circumstances, surroundings and influences of his life for the development of his own nature and the formation of character. Are not our musical clubs available opportunities for individual growth? They are delightful entertainment for a leisure hour, but we shall miss their greatest usefulness unless the harmony enters our own souls and bears fruit in our lives, making us more helpful wives, wiser mothers, more tender sisters, truer friends.

SARA B. THRESHER,
President Mozart Club.

PROGRAMME.

1. SONATA, Op. 22, in B major.....Beethoven.
Allegro, Adagio, Minuetto, Rondo.
Mrs. Ella J. Kneisly.
2. SCENA AND ARIA FROM "HAMLET".....A. Thomas.
Mrs. Herrman H. Bimm.

THE TUESDAY MUSICALE CLUB, OF DETROIT, MICH.

Introductory Paper Read by the President, Mrs. S. S. DeLano.

The society now known as the "Detroit Tuesday Musicale," was organized in the year 1885. It has, therefore, standing to its credit, the good results of eight years of arduous and successful work. The original organization consisted of twelve ladies, who met once in two weeks at the houses of the several members, and formed what they termed a "piano club."

The purposes intended by the organization were interchange of ideas, the mutual improvement of the members, and, in a general way, the promotion of the interests of high class music. At those weekly gatherings, quartette playing was usually made a prominent and special feature. The meetings proved so interesting and profitable and in every way so successful that, after the first year, it was decided to admit vocalists, violinists and other instrumentalists. With the enlarged scope of the society it was deemed necessary to find a new name that would more nearly express its new and increased aims. It was then called the "Morning Musicale." Meetings were regularly held, with increasing interest and numbers, until at the close of the third year of its existence the society had grown to such proportions that it was found necessary to abandon the "house to house" rehearsals. The alternative was then forced upon us either to disband altogether or to assume the responsibility of renting a hall adequate to our needs.

It was at this critical period in our history that one of our active members came to our rescue. She having just returned from a temporary residence in Chicago was full of ardent enthusiasm over the success of the Amateur Musical Association of that city. Her cheering reports of what had been accomplished there encouraged us to proceed with our more sanguine plans for the future. Each member was inspired with renewed ambition and determination to make our society a still greater success. We immediately reorganized on a more comprehensive basis, and with more ambitious aims under the name of the "Tuesday Musicale." Associate members were admitted, who, by paying an annual amount into the treasury of the society, have been entitled to the privileges of all the regular and "artist" concerts, the

society continuing to hold its informal "house to house" meetings for active members only.

At these gatherings a short musical program is given, and not infrequently a paper is contributed, in which is discussed the work of some composer, or some other leading musical topic of the day.

One distinct aim of the society is to secure the occasional presence and services of foreign artists. The first venture of this kind was in the spring of 1888, when Madame Bloomfield-Zeisler was engaged to give a piano recital. This proved to be a decided artistic treat, and scored a great success for the society. The following year Mrs. Wyman gave a delightful song recital, and each year since we have given two or more artists' concerts, aiming always at securing the best talent available. Especial attention has been directed to the production of American compositions, and many of the best works of American composers have been given.

Another of the society's rules is that a concert shall be given each year for charity. Like mercy, the quality of music

"is not strained;
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blest;
It blesseth him that gives and him that takes."

In this way good has been accomplished for those whose share in the luxuries of life or art is limited. I might say that our greatest venture, and at the same time our greatest triumph, was the bringing of Paderewski to Detroit.

Thus, little by little our society has kept increasing in interest, in membership and in usefulness, until it has surpassed the most sanguine expectations of its original founders.

Mrs. S. S. DeLano, *President Tuesday Musicales Club.*

PROGRAMME.

1. QUINTETTE, Op. 81, Dumka, Finale..... Dvorak.
Miss C. B. Dow.
Assisted by Mr. M. Bendix, *First Violin.* Mr. E. Knoll, *Second Violin.*
Mr. A. Junker, *Viola.* Mr. W. Unger, *Cello.*
2. *a* "MYSTERE".....Thome.
b "THE FLOWERY MESSAGE".....Dvorak.
Miss Alice Andrews.
3. *a* Prelude from Suite No. 1, in E major.....MacDowell.
b Valse in E major, Op. 34.....Moszkowski.
Mrs. Allen Atterbury.
4. *a* "LEAVING YET LOVING".....Marziales.
b "CHANSON DE FLORIAN".....Godard.
Mrs. Charles Wright.
5. "DUO SYMPHONIQUE, for two pianos.....Godard.
Mrs. DeLano and Mrs. Atterbury.
6. *a* SERENATA, "Mephistophele".....Boito.
b "WHAT THE BIRDS SAY".....Cowen.
Miss Alice Andrews and Mrs. Charles Wright.

THE RUBINSTEIN CLUB, OF MEMPHIS, TENN.

Descriptive Paper by the President, Mrs. Olivia H. Grosvenor.
Read by Mrs. Hollenburg.

Once upon a time, in a far distant land, where the magnolia in regal splendor lends its beauty, and the star-eyed jasmine breathes its perfume, where the stately pine sighs to the night wind, and the purple morning glory brightens the land, in the shadow of a forest wrapped in the long gray moss, once fondly called its bridal veil, now mournfully typifying the widow's weeds of the dead confederacy, sweetly, clearly, triumphantly, sang a mocking bird. What matter if its song were not its own? What matter if the melody was caught from other throats? Was it the less sweet because borrowed? Did not the weary traveler enjoy it just as much? Should it not be extolled for its sweetness, its beauty, its perfection, rather than censured as a repeater of others' songs? Surely, if God gave it not the power to originate we should be thankful for its capacity to emulate.

Thus it is with a small band of women in distant Memphis, who call themselves the "Rubinsteins." As yet, they sing no songs of their own, but like the mocking bird, repeat the melodies of others. England's peerless bard declares, "Woman is the lesser man." True, she is the lesser man, being no man at all, claiming none of the attributes of his lordship, "the king of the universe." She proudly wears her crown and wisely wields her scepter as queen of all creation. Her sphere and man's are not the same; between them there can be no conflict. Man shouts the battle hymn while woman croons the lullaby; man wins the kingdom home, while woman guards its sacred precincts. To man be the honor of owning it, to woman the glory of keeping it.

After a day on the battle field where no flag of truce is waved, but the war of gain is ever waged, in the refuge of home man seeks rest. Here the woman, the wife, the mother, should look to it that the soldier, the husband, the father finds comfort, finds peace, finds harmony; for not alone does the body need repose, but the mind needs rest, the heart needs comfort, the soul needs inspiration. Oh! Woman, thou art indeed the queen of all creation! To you the victor yields the laurels, to you vanquished turns for succor. 'Tis to such women as these, to wives, to mothers who know not the plaudits of the world,

that the Rubinstein Club owes its being. Only twenty-five, so the constitution stipulates, constitute its membership. Twenty-five brave women seeking to cultivate the talents given them for the pleasure and benefit of home.

Who can deny the refining influence of those beauteous children created by the world's master musicians? What inspires patriotism and fires enthusiasm as the martial strains of a national air? What gives hope to the dying and peace to the bereaved like the sacred hymns we learned so long ago? What charm dispels dull care, as the tender ballad from lips we love? What sound is sweeter to the paternal ear than the mother's crooning lullaby? To sing these well, to play them well, to understand the music and know the composers is the object of the Rubinstein Club. Not for self-aggrandizement do these twenty-five matrons seek knowledge, but to uplift and make brighter the home circle. None but amateurs can be admitted. With other duties to interfere with our studies, we are not willing to place ourselves in a light to be criticised, or to compete with those whose life work alone consists of cultivating their talents. Finally, none but wives can enter our charmed circle. Their hopes, their aspirations, their tastes are the same, or congenial. In such a company all must gain and none can lose. All honor to our founder, who conceived the idea of organizing such a club five years ago, though the word "club" was not then a favorite one in the southern woman's vocabulary.

To all women, and to southern women especially, the old regime taught seclusiveness. War and suffering level all ranks and break down all barriers; and we who long ago dwelt in our pride apart have learned to meet and love our sister-workers. We walk upon a broader field; we see with clearer vision. War and pestilence have done their work.

The club has grown to be a loved and honored term; a name that bands together sisters. We are proud to be on the roll with so many noble associations, and though we may be only mocking birds, who repeat the mighty harmonies of others, the Memphis Rubinstein extends a welcome to all her sister clubs and greets them with loving cheer and hopes of great prosperity.

OLIVIA HILL GROSVENOR,
President Rubinstein Club.

THE LADIES' MUSICAL CLUB, OF SEATTLE, WASH.

Introductory Paper Read by the President, Mrs. A. B. Stewart.

When the name of Seattle is called, it would not surprise me to hear you say: "Can any good come out of Nazareth?" Is it possible that in so remote a corner of our Union there exists enough culture and appreciation of music necessary for the growth and development of an organization of this kind? The Ladies' Musical Club, of Seattle, is here to-day, with all due modesty, to answer that question.

Our club is still in its infancy. Two years ago a mere handful of earnest workers, bound together by that mystical tie, the love of music, and fired with a zeal for better things, formed an organization looking to the elevation of a musical standard in our city. By patient effort and devotion to the best ideals we have endeavored to foster a taste for the best compositions, hoping that in the near future Seattle may take her place among other western cities as a worthy patron of this branch of art. The task has been most difficult to accomplish. While the grandeur of our scenery, our forests primeval and far famed Puget Sound may be the boast of every loyal citizen of Washington, and a glorious inspiration to the artist, yet there is no sound in nature fit to serve the musician as a model, or to furnish him with more than an occasional suggestion. The musical composer is a creative artist, and needs not to borrow, as the sculptor or painter, the raiment for his ideas from the human form or landscape. He must evolve from within, the voices which speak to the hearts of a people.

New countries invite the practical business man, whose energy and wide-awake spirit permeate the air. He fells the forests, builds cities and studies the commercial interests of a state. In this stirring practical atmosphere, where the forces of sea, earth and air are called into action for the development of a new state, imagination plays no part, and yet it is the very essence, the life-giving principle of music, and in a clime so foreign, must plume its wings in vain for flight. Those of you who live near the great art centers and can quaff deep draughts from the great fountain heads, whose schools of music and orchestral societies furnish material essential to the growth of organizations of this kind, you cannot know the hunger and thirst of struggling students outside the pale of musical ethics.

It is the good fortune of our club to have as its director Mrs. Martha Blanke Churchill, a thorough and most conscientious musician. Hav-

ing been a pupil of Liszt, she seems to have absorbed from this king of pianists, and great man, something of his sweetness and power, much of which it has been her gracious endeavor to impart to the Ladies' Musical Club, of Seattle.

We have a membership of 100. It is our custom to give two recitals a month, one a general concert, to which active and associate members and their friends are invited, and one active recital. These active meetings are the workshop of the club, and furnish the bone and sinew of our organization. At these meetings we give a sketch of the life of some composer, and the various numbers on the programme are calculated to furnish a closer glimpse into his style and methods. Ample opportunity is afforded each member for discussion on musical subjects. In our line of work we have endeavored to follow the greatest models, Bach and Beethoven, Haydn and Mozart, Schumann, Liszt and Wagner. This last year, with true American patriotism, our study has been along the line of American composers—nor will we admit that Americans are not musical. That assertion belongs to the effete past. We are on the eve of a new and glorious epoch, unequalled in the annals of history.

The eyes of the world are upon America to-day, eagerly, anxiously watching the rise of this new star in the galaxy of nations. As she takes her place, resplendent in all the glory of her young life from north to south, from east to west, the welkin rings with the glorious hallelujahs of the admiring throng, and the thundering echoes repeat again and again and again, America, our America, all hail, best and brightest in art and music and song.

MRS. A. B. STEWART, *President Ladies' Musical Club.*

PROGRAMME.

1. HUNGARIAN FANTASY..... Liszt.
Miss Potwin, *Piano*, and Mrs. C. E. Patterson, *Organ*.
2. *a* "CUPA FATAL MESTIZIA".....P. Centemeri.
b OLD ENGLISH BALLAD..... Bishop.
Mrs. G. A. C. Rochester.
- Assisted by Mr. *Pianist*, Mr. Bendix, *Violinist*, Mr. W. Unger, *Cellist*.
3. *a* "ELEVATION," in A flat.....Guilmant.
b CHROMATIC FANTASIA.....Theile.
Mrs. Charles E. Patterson.
4. *a* "TWO LOVES".....De Koven.
b "NOEL, NOEL,".....A. Adam.
Miss Marguerite McKinney.
5. *a* SERENADE.....Chaminade.
b CONCERT ETUDE in C.....Rubinstein.
Miss Potwin.
6. Sextette, *a* "EVENING".....Lucantoni.
b LULLABY.....Brahms.
Mrs. A. V. Bell. Mrs. A. B. Stewart. Mrs. W. H. White.
Miss McKinney. Mrs. R. W. Emmons. Mrs. G. E. M. Pratt.

SECOND SESSION AT 1 O'CLOCK P. M.

THE BEETHOVEN CLUB,
OF MOLINE, ILL.

Introductory Paper Read by Miss Ada E. Stephens, Vice-President.

The Beethoven Club, of Moline, is indebted for its existence to a bright musical woman, who, having lived in our midst for a number of years, was impressed with our absolute lack of organized effort in any branch of music, though convinced at the same time that our people were not necessarily below the average in musical talent. Assuming, therefore, that our fault was not so much a deficiency of ability as of concerted action, she felt that there was still hope for us, and was inspired with the commendable desire to do something toward elevating the standard of music in our city. To this end she determined to organize a club which might serve to develop our germs of musical genius. A meeting was called Tuesday, September 6, 1892, with the result that the Beethoven Club, of Moline, was born, christened and pledged on the spot, and the originator, Mrs. Harvey J. Phelps, was unanimously elected president.

Since organizing the club our meetings have been held on alternate Tuesday afternoons, and we have studied the works of some of the best composers, giving the most time to our namesake, Beethoven. Feeling that "not failure but low aim is crime," we have selected this great master for our patron saint, for, if there be any inspiration in a name, where, among musicians, could we find another to compare to Beethoven, who in music has reached heights of the lofty and sublime unattained by any others, where he reigns a solitary monarch. Moreover, his noble character commands a respect equal to the homage all pay him as a master of music, and as we come to know the force and power of his mind, we understand how his greatness as a man is the secret of his greatness as an artist.

A prominent feature of our programmes has been chorus singing by the entire club, under the able leadership of our president, who has had much experience as a choral director. And here I may not forbear to speak in earnest praise of the fine practice to be had by

singing in a well directed chorus. The magnetism of numbers has a strong effect here, for even the inferior singers may share the enthusiasm which comes from feeling one's self a part of the harmonious whole.

Since we have found so much enjoyment in our chorus singing, we wonder why all other women's musical clubs do not include it in their work, for we think if they could realize the pleasure and benefit to be derived therefrom, they would make it a part of their regular programmes.

In March, 1893, our club made its first, and, thus far, only public appearance by giving a concert for the benefit of Moline's prospective hospital, which concert we know was a success financially, and we hope it was musically, as well. As a club we are yet so young that we have little important history to chronicle, but, though young, we have many enthusiastic members, and some fine musicians, both vocal and instrumental, who have studied with America's best teachers.

To Mrs. Theodore Thomas all honor is due for originating the idea of this Woman's Musical Congress, the first of its kind ever held in America, and for so ably organizing and managing it, giving freely her time, energies and talents to its success. The musical women throughout the United States will hail this convention as an event which may mark an era in music in our country, and one which should give a strong impulse to the organization of clubs and to the consequent advancement of music among amateurs. Mrs. Theodore Thomas, already famous in the musical world, will gain an added renown for this valuable work. May she receive such deserved recognition and appreciation of her efforts that she will be persuaded to make this congress the initial of a series of annual congresses, which may serve to advance the work so favorably begun.

ADA E. STEPHENS,
Vice-President Beethoven Club.

PROGRAMME.

1. "SONATA APPASSIONATA," Op. 57, in F minor.....Beethoven.
Allegro assai—Andante con moto—Allegro ma non troppo.
Miss Nellie M. Stephens.

THE LADIES' MUSICAL CLUB, OF CINCINNATI, OHIO.

Descriptive Paper Read by Mrs. Corinne Moore-Lawson.

It is much to be regretted that the Ladies' Musical Club, of Cincinnati, must come before this convention, and hereafter exist in the minds of those present as an organization on paper only. Its size, influence and vitality entitle it to a more impressive hearing; but owing to the fact that fully half of its members are professional musicians, we cannot, in justice to them, call ourselves an amateur club; and for that reason we are denied the privilege of appearing, with a delegation and programme, before this association, which is one of amateur clubs solely. A delegation from our amateur contingent might have been admissible, but while the club would have been proud to have them appear as its representatives, it would scarcely have been just to its professional element, or have been a perfectly fair representation of the club itself in its highest attainments. Under these existing conditions, I trust we may be excused for blowing upon our own trumpet rather loudly, seeing it is the only instrument left us in this musical contest.

The Ladies' Musical Club, of Cincinnati, is an association springing from a long felt and deeply seated necessity. The musical life of our city had split itself into many classes, each clustering about a special school, conservatory or teacher, each one alone and without so much as personal acquaintance. As is always the case with isolated communities, the life of each class was narrowed, there were unpleasant rivalries, and often unfair criticism. The tremendous impetus springing from united effort, or even mutual and friendly interest, was wanting. Feeling deeply this state of affairs, a half dozen of the older musicians of the city who remembered better days when the musical life among us was a unit, met together two years ago, and formed the beginning of an association from which great things have resulted. Of course there were the usual discouraging features at first, in the lack of general interest, some of the teachers themselves arraying against us. In an incredibly short time, however, as soon as its real character was understood, the artificial barrier of school and training disappeared, and the active membership of only eight or ten at first increased speedily to fifty, with an associate membership of 300. This associate membership is our limit at present, as Lincoln Hall, where

our recitals are held, will accommodate no more. With an audience of 300, it may well be imagined that the spirit of high ambition was fully aroused. From this time on, our recitals were held on alternating Saturdays at half-past two, with carefully arranged and well prepared programmes.

As the object of this convention will be best attained by a liberal interchange of ideas upon the subject for which we have met, it may not be out of place here to mention some points as to our club's internal arrangement. The officers consist of a president, Miss Helene Sparmann, who was unanimously elected at the first meeting, and who will undoubtedly continue to hold that office as long as she is willing to bear its heavy duties, so great is the appreciation by the club of her talents as a practical musician, a highly cultured musical scholar, and a woman whose innate refinement and tact make her peculiarly fitted to harmonize the many elements always existing in such an organization. In addition to the president are two vice-presidents, a secretary and her assistant, a treasurer, and a board of directors consisting of all the officers and four other members beside.

The entire business of the club is transacted by the board of directors, thus avoiding the wearisome business meetings of the club, as a whole. Only one meeting where the entire body is present takes place during the year; this is at the close, when the officers for the ensuing year are elected, and when any changes in the constitution are made. New members presented for active membership must pass a successful examination before the body called the board of examiners, which meets twice a year. The names of the applicants are kept secret, thus avoiding an unpleasant publicity when any one has failed to pass a successful examination. This method of examining each one seemed at first rather a harsh measure, but it was found to be absolutely necessary, in order to prevent the club becoming crowded with poor material, eventually bringing down the high standard to which it is aiming.

After two years of experience it is thought that the best method of securing an even division of labor is by dividing the club into equal groups; an equal number of pianists, vocalists, violinists and harpists, all graded as nearly alike as possible, are placed upon each group. A chairman is chosen, and these groups rotate in bearing the entire responsibility of each recital.

Our musical season consists of about sixteen concerts. Last year the club was divided into eight groups, thus giving each group but two concerts in the year. In this way each member knows when she is to perform many weeks beforehand, and the entire programme may be in a state of preparation for eight weeks. There is also a system of fines and penalties for non-fulfillment of duty, or for three consecutive

absences without written excuse. The associate membership dues are \$5; the active membership \$2.

I have said that our season consisted of sixteen concerts; there is another very important feature in connection with our concert arrangements, which swells the number to twenty-one. I refer to the custom of giving four concerts from outside professional talent to the club members, and the grand closing concert, which is thrown open to the public. These four extra concerts are exclusively for the club's active and associate membership, and all are admitted upon their membership tickets. In the closing concert, which marks the end of our year, every effort is made to present before the public a musical performance of the rarest artistic merit, and one which otherwise would not be apt to visit the city. To give an idea of the character of these concerts I will mention a few, such as the Detroit Philharmonic Quartette in a chamber concert, also one by the Max Bendix Quartette of the Thomas Orchestra; a piano recital by Mme. Bloomfield-Zeisler; an illustrated lecture by Mr. Elson, of Boston; numerous song recitals by eminent artists, a charming recital by the Henschels, in the largest opera house in the city, and finally the concert of this year given in Music hall by the Boston Symphony Orchestra, than which no greater success, financially or artistically, has ever taken place in our great hall.

The work of concert giving on so large a scale has developed some remarkable business talent among the ladies of the club. There is always an untold amount of detail work in connection with such undertakings, which one who has not tried it can never know. There is, to begin with, the making of a judicious contract; then comes the working up of public interest, the securing of subscriptions, the selling of seats, the advertising, the newspaper notices, the programme arrangements, the hall decorations, etc., accompanied all the time by the awful fear that the whole thing may prove a failure. Such experiences have a tendency to develop the impresario genius of the club, and it is not beyond the possibilities that some one among the fifty may distinguish herself in that line. The success of these undertakings so far has been most marked, and the club is already looked upon as one of the strongest musical influences in the city. The club's income, derived solely from its membership dues and the proceeds of the one closing concert, are found to be sufficient to cover all expenses, including the renting of the hall and the four extra concerts. Any balance in the treasury is to be carefully guarded and increased, to serve in the future for several very ambitious schemes, among them free scholarships for the best talent among us to study abroad, and perhaps a new hall of our own building.

The club's standard as to high musical attainment is without compromise. Realizing that anything short of the *best* is unworthy

the aim of earnest, ambitious musicians, we have set our mark at the top notch. Only those are admitted as members who have graduated with honor from the various colleges of music of our own or other cities, or have in other ways reached a high standard of musical culture. We wish to keep our club a reward, as it were, for those who have gone faithfully through those long years of labor, believing it will in that way best serve to raise the standard of music in our city, and best help to encourage and beckon upward those who are struggling on the steep incline of this mountainous undertaking. Among our associate members are to be found many young students, who come there, in some instances, at the suggestion of their teachers, to listen to the finished performances of those older ones who have preceded them in the line they are pursuing.

In addition to the piano and vocal solos, our recitals include performances for two pianos, harp and violin duets and trios, and sometimes larger concerted numbers, when we call to our assistance several additional stringed instruments from among the gentlemen musicians of the city, who have always responded gladly to such invitations. Occasionally an afternoon is devoted to listening to a lecture by one of the members peculiarly well fitted for that work, largely illustrated by piano and voice from different performers. These are found especially instructive and delightful. Occasionally, too, we treat ourselves to an informal meeting, or a special Christmas celebration, when, relieved of the ceremony and restraint of the presence of the associate members, we give ourselves up to the enjoyment of each other socially. In the Christmas celebration, which is an evening affair, each active member has the privilege of inviting a number of guests, who, of course, must be musical; and there in a holly wreathed hall, in the presence of a goodly company of congenial spirits, the true inwardness of the club is revealed. Music springs freely and spontaneously into life, and is found to possess a something quite lacking in the usual set programme. Refreshments are served, then comes more music, till the waning hours warn us that, without a firm resolve to stop, such delights might go on forever.

It is not difficult, even at this early stage, to distinguish a new healthful growth as a result of the founding of the Ladies' Musical Club; there is a more unified musical life; many young artists of decided talent, hitherto remaining, from various causes, in comparative obscurity, have been brought before the public, and have found new avenues opening before them, either to success as teachers, or to a wider field of musical study for themselves. A healthful stimulus is planted in many a soul that would otherwise have lain dormant. Certainly, if the club fulfills one-half its promises, we have a right to claim for it a large future.

CORINNE MOORE-LAWSON.

THE LADIES' MATINEE MUSICALE, OF INDIANAPOLIS, IND.

Introductory Paper Read by the President, Mrs. A. M. Robertson.

The Matinee Musicale, of Indianapolis, which I have the honor to represent, is an organization dating from 1877. It owes its existence to the desire of a few to study the literature of music, rather than its technical expression or the development of the combinations of harmony. The meetings were given to the study of the various masters, their relative place in the world of music, their different characteristics and their different methods of expression.

The charter members numbered nine, and for four years it was simply a "parlor club," meeting at the houses of the members with the social stronger than the musical side. Ambition was at last awakened, and a desire for better things was born, and consequently in the season of 1882-83 system was introduced into our work by the arrangement of a yearly programme, presenting the composers chronologically arranged, beginning with Bach and ending with Gade and Lassen. This was followed the succeeding year by a historical programme of the first and second classical and the romantic period. The next season was given to the music of different nations and their national characteristics. The programme of 1885-86 was largely topical without any particular design other than the study of musical forms. The succeeding years were devoted to the great artists of the modern romantic school, and the study of American composers. In 1887 the programme was of miscellaneous character. 1890 gave us again a historical course embracing the composers of the first and second classical, romantic and modern romantic periods from the fifteenth century to the present time. The following year was given to the study of the lesser composers of the modern romantic school. 1890-91 was devoted to the "Immortal Twelve," and the next, which was also our last season, to their contemporaries. Our club now numbers sixty-five active members and eighty associate members, the latter being limited by the capacity of our room, which is in the Women's Club House of Indianapolis, "The Propylæum," a building designed, executed and owned by the women of our city. Here we have placed our belongings, consisting of library, pictures and pianos, and feel that we have an abiding home.

The work done by our club includes other features than the cultivation and development of the musical tastes of its members. Great satisfaction is felt in knowing the influence it has exerted upon the musical taste of the public. The programmes which might have been tolerated but never appreciated twelve years ago are now not only understood but thoroughly enjoyed—and further yet has spread the influence of our work, for there are now in active, prosperous existence fourteen societies, ranging in location from our own state of Indiana to Colorado, California and Washington, to whom we have given direct aid by furnishing yearly programmes, constitution and by-laws; therefore we regard them as our "foster children."

The attitude of the musical world to-day is that of expectation. There can be no question but that at the present time musical thought is on the *qui vive* for fresh developments in the direction of new musical forms. Has the power of expression in operatic art been excelled since Wagner? Has anything new in the symphonic form been given to the world since Beethoven? Have the wondrous spaces of harmony been made to tremble with clearer, sweeter notes than by those of Mozart?

The problem of all art is to reach the soul, the essence of the indivisible and infinite. Does not music accomplish this with absolute directness? Music more than any other art opens innumerable paths over which imagination may travel. It appears to each individual spirit, adapting itself to all moods. Vague and indeterminate in its effect, it yet renders clear the idea of the infinite and causes the soul to wander wide in enchanted realms, being, therefore, the opposite of sculpture and painting, whose well defined, precise forms leave little room for suggestion or the imagination.

The limited time allotted us forbids the continuation of a subject so full of delight and possibilities. We offer for your hearing, and, we trust, your approval, a varied programme, glad and thankful that we have the opportunity of adding one strain of melody to the grand harmonies that fill the days and the hours of the musical week of the great Columbian Exposition.

MRS. A. U. ROBERTSON, *President*.

PROGRAMME.

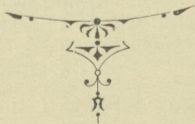
1. POLONAISE.....Saint-Saens.
Miss Eliza Niblack and Miss Esther Swain.
2. "ADDIO," from "L'Africaine".....Meyerbeer.
Miss Ida Sweeney.
3. VALSE, in A flat.....Chopin.
Miss Adelaid Carman.
4. "YOU HAVE CALLED ME".....Hope Temple.
Miss Sadie Walker.

5. PRESTO from Concerto, in A Minor.....MacDowell.
 * Mrs. Winifried Hunter Mooney.

Orchestral parts on second piano by Miss Sarah Meigs.

6. ANGEL CHORUS, from "The Enchanted Swans".....Reinecke.
 Mrs. Walker. Mrs. Schurmann. Mrs. Jones.
 Mrs. Lynn. Mrs. Howland. Mrs. Jenckes.
 Miss Sweeney. Miss Wallick. Mrs. Watson.
 Miss L. Herron. Miss Stowell. Miss Walker.
 Miss Johnson. Miss Herron. Miss Willard.

Assisted by Mr. E. Schuecker, *Harpist*, and Mr. H. Diestel, *Cellist*.
 Mrs. S. L. Morrison, *Conductor*.



THE PHILHARMONIC SOCIETY, OF TOPEKA, KAN.

Introductory Paper by Harriet E. Kitchell.

While the word "Club" is not very old, coming into use in the latter part of the seventeenth century, the club itself is of ancient origin, and is accorded by all writers of ancient history to have been an important factor in the forming of government and the promotion of art. Nor were clubs of ancient times the exclusive privilege of the male sex. Women also were united in similar associations. The most remarkable of these was the great assembly of matrons, called at one time in a mock-heroic way, the minor senate. This ladies' club received its title from imperial authority, which legislated as to the needed qualifications of its members, the time of its meetings, and the subjects of its debates. These concerned the gravest questions of etiquette, such as what dress should be worn according to rank, who should take precedence on public occasions of state, in processions and other ceremonies; who might ride in a carriage drawn by horses; who must be content to ride behind mules, etc.

With the progress of civilization the club seems not greatly to have improved its sphere of action, as Addison in the *Spectator* has a paper on clubs of his day, all having no object but that of good fellowship and the promotion of gastronomy. The nineteenth century has seen many innovations in the way of clubs, not the least popular being the music club of to-day.

The Philharmonic Society, of Topeka, Kan., named a "Society" but (possibly owing to one of the numerous idiosyncrasies so generally accorded musicians) called by all its members "The Club," was organized January 4, 1892, by a number of ladies who desired to pursue the study of pianoforte music in a manner that would not conflict to a great degree with domestic or social duties. For the first three months Mrs. Stone, a teacher of pianoforte well known in Topeka, was appointed musical director, a president, vice-president and secretary being also elected. Thirty members were enrolled, the constitution requiring each member to play once every month, a failure twice to comply with this rule, which still obtains, obliging the delinquent to forfeit her membership.

The study of Goodrich's Analysis was recommended by Mrs. Stone, the musical director, and undertaken by the society, Mrs. Stone conducting the lessons, and members being appointed to play compositions illustrative of the subject under discussion. A short programme, also arranged by the musical director or a committee appointed by her, was also rendered at each meeting. The meetings were held every Monday afternoon at the home of some one of the members, until in June, Mrs. Stone being compelled by ill health to retire, meetings were held but once in two weeks during the summer, an especial study of Beethoven's works being made. The meetings were continued regularly until the last of September, the enthusiasm decreasing very perceptibly during the heat of that most unusually (even for Kansas) tropical summer.

In September last the society was reorganized with a membership of twenty, this being as great a number as is conducive to thoroughly earnest work. The society has met every two weeks since its reorganization, on Monday afternoon, and the study of Mozart's beautiful sonatas taken as class studies, a programme following each lesson from the works of the following composers: Bach, Schumann, Chopin, Raff, Schubert, Liszt, these being taken in succession. The lessons were conducted and the programme arranged by some member of the society, selected by the president, and her successor appointed every six weeks. This method of work has been entirely satisfactory, the growing interest and earnestness indicating that this society is to be a permanent one. The selection of Mozart's sonatas as class studies we have found to be a happy one, these being not too difficult of execution for the least proficient executants, and yet in phrasing especially, obtaining the careful attention of our most proficient performers.

Three afternoon musicales have been given for the lady friends of this society, and two evening entertainments, both for the benefit of charitable institutions. The society has been assisted at these entertainments by vocalists from among the best local talent, and have all been successful. Among the selections that have been played at the club meetings the past winter were a number of Chopin's Impromptus, Polonaises, Waltzes and his Berceuse, Raff's "Cachoucha Caprice," Schubert's Impromptus, and a number of Liszt's brilliant Rhapsodies. At the public musicales several selections for two pianos have been played, a part of Chopin's brilliant Concerto in G, Op. 11, arranged for two performers, being one; and for four performers were Ballet Music from opera "König Manfred," by Carl Reinecke, Liszt's Rhapsody, No. 2, and the fascinating March from Raff's Symphony of "Lenore."

It is to be regretted that there could not have been a larger representation at this convention, but the dates made this impossible. Miss

Celeste Nellis, our youngest, but very talented member, has kindly undertaken to illustrate the fact that musicians are to be found even in Kansas, where politics and the weather are equally variable, but where the promotion of education and art is a theme dear to every heart.

HARRIET E. KITCHELL.

PROGRAMME.

1. *a* NOVELETTE, Op. 21, No. 1.....Schumann.
b "THE FLOWER SEEKER".....Kelley.
c "CASCADE DU CHAUDRON".....Bendel.
Miss Celeste Nellis.



FOURTH DAY.
SATURDAY, JUNE 24, 1893.

THE AMATEUR MUSICAL CLUB, OF OTTAWA, ILL.

Introductory Paper, Read by the President, Mrs. Lura Nash Griggs.

The ladies from Ottawa wish to express their hearty appreciation of the benefits arising from such conventions as this, and also their pleasure in being present to-day. Were one invited to discourse on the beauties of art, standing here in the midst of this stately "White City," this resurrection of ancient Athens, idle would be her excuse, could she not soar into the realms of poesy and fascinate her hearers with the very charm of the subject itself; or, more akin to the object of this convention, were Music her subject, Music the Queen of Arts, the "food of love," under the spell of the rare musical opportunities afforded by the Bureau of Music, what perfect harmony of thought, voiced in a sweet melody of words, should pour forth from her lips, a veritable "concord of sweet sounds," but, perforce, to relate to a disinterested audience the uneventful life of an unknown club, she must indeed crave your indulgence while she sketches as rapidly as possible its brief history.

The Amateur Musical Club, of Ottawa, Ill., had its birth in November, 1888, and through the instrumentality of Mrs. Minnie Stephens Allen, of Moline, Ill., who was its president from the date of its organization till her departure from Ottawa, June, 1892. In order to speak truthfully of the life and work of our club it becomes a necessary pleasure to speak also of our president, Mrs. Allen, who was not only its originator, but by reason of her superior musical and executive qualifications its chief inspiration as well. Her ability as a pianist and talent as an interpreter of good music, which in themselves were a liberal education, were ably augmented by her thorough knowledge of music and wide acquaintance with the composers, which enabled her to so wisely direct the study of her co-workers that the best results followed.

Our club organized with a membership of twenty women, which number was soon swelled to thirty. Our officers are a president, vice-president, secretary and treasurer, who, with the aid of a programme

committee of three constitute the executive officers of the club. The meetings occur fortnightly on Fridays from 3:00 to 4:30 P. M. from November till May. The club also has made a point of giving during the year evening musicales to its friends when our best efforts have been presented in as good form as possible, and these we have found to be not only very popular social events but a great advantage to the club as well. Our closing evening musicale of 1891 we made a public affair, securing Mr. Wm. H. Sherwood, who was assisted by some of our best local talent and was most enthusiastically received.

While, as is usually the case, pianists predominate with us, we have also a fair proportion of other instrumentalists, and vocalists as well. Our thirty members include nineteen pianists, three violinists, several performers on the guitar and mandolin, nine vocalists, of whom four are sopranos, four contraltos and one mezzo. Thus we have been able to vary our piano numbers with frequent vocal and string numbers. Our programme usually opened with a paper on the subject of study, and here again we have been especially fortunate in possessing a member of superior qualifications for musical writing, Mrs. Elizabeth H. Baldwin, who has entertained and instructed us in a series of papers on Beethoven and other masters which we would have been glad of the privilege of sending into circulation. Though a secondary consideration, we have found the use of printed programmes at our regular meetings both a pleasure and a help, particularly as we have been fortunate in securing the services of that rare being, a printer who could distinguish between the composer and the performer, between the instrument and the composition, and who gave us for a nominal price a correctly printed and very pretty programme, which serves us as an accurate history of our work.

Our first year's work, 1888-89, consisted of a study of Beethoven, Schubert, Mendelssohn, Chopin, Schumann, Scharwenka, Tschaiowsky and others; and as is usual with maiden efforts, this year's work was full of life and vigor, and we had some very enjoyable programmes.

The following year, 1889-90, we adopted the plan of studying a different composer each week. Beginning with Bach, we continued with Handel, Gluck, Haydn, Mozart, Cherubini, Beethoven, John Field, Von Weber, Moscheles, Schubert, Mendelssohn, Chopin, Schumann, Liszt, Hiller, Wagner and Henselt. This was a very pleasant year's work, and probably the most popular plan with the club. The programmes were full, varying from twelve to sixteen numbers, and many of the best productions of these composers were executed in a very creditable manner.

Conspicuous among the numbers on our programmes we notice Bach's Fantasia Chromatique, in D minor, the Gavotte and Gigue from the fifth Suite, and the Preludes and Fugues; Handel's Chaconne in

F major, the Largo, "I Know that My Redeemer Liveth," "He shall Feed His Flock," "Come unto Him"; Haydn's "My Mother Bids Me Bind My Hair," movements from the Sonata in C and the first Symphony; Mozart's Sonatas in A major, No. 12, and F major, No. 3, the Fantaisies in C and D minor, songs and airs from the opera of "Don Giovanni"; Von Weber's Concertstueck in F minor, airs from "Der Freischuetz"; Schubert's Sonatas, March Militaire, "Hymn to the Almighty" and other songs; several of the Schubert-Liszt arrangements; Mendelssohn's G minor Concerto, Rondo Capriccioso, Op. 14, Fantasie Caprices, "Hymn of Praise," symphonies arranged for four hands, Capriccio Brillante, Op. 22, "He I Love Roams Far Away," "The Lord Is Mindful of His Own," "Rest in the Lord" and other songs; Schumann's Etudes Symphoniques, the Paganini-Schumann etudes, "Faschingsschwank," Carnival, Novelettes, Romances and songs; Grieg's "Aus dem Volks-leben," Op. 19, the "Lyrische Stueckchen," Op. 12, "Long Ago," "She Is So White" and other songs; Chopin's Polonaises in C sharp minor, the military E flat, Op. 22, Sonata, Op. 35, Romance from E minor Concerto, Ballads, Nocturnes, Valses, Impromptus, etc., and a number of the songs.

In 1890-91, from November till January, we devoted several weeks each to Schubert, Schumann, Chopin and Grieg, and from January till May we studied Beethoven exclusively. This latter half year's work was probably the most thorough and systematic of any we have done. We find, in reviewing the programmes, several of the symphonies, including the "Heroic," the "Pastoral" and the ever popular C minor (which that incomparable director, Mr. Theodore Thomas, has immortalized), also twenty-eight of the sonatas, including the "Pastoral," the "Pathetique," the "Moonlight," the "Appassionata," the "Imperial," Op. 110, 106, in fact all of the thirty-two, excepting only Op. 78, 101, 109 and 111. An earnest attempt was made to study Beethoven understandingly, and papers were carefully prepared on the symphony and sonata in general, as well as on the special ones studied, the latter invariably accompanying or preceding their performance. For these analyses we used Mr. Upton's hand-books, and others. During this work we feel that special credit is due to the vocalists who, while always adhering as closely as possible to the composer in question, were particularly diligent at this time, bringing into delightful notice many a forgotten or hitherto unknown gem of the master, thereby greatly enriching the programmes, and elevating them much above the ordinary level. Among the many charming "songs of Beethoven" which we enjoyed the matchless love song, "Adelaide," superbly sung by Mrs. Trimble, perhaps lingers most brightly in our memory.

The following year, 1891-92, a decided change was introduced, and miscellaneous programmes were chiefly the order of the year, and, while these were often pleasant to listen to, we relied too largely

on past requirements, and had little or no stimulus for aggressive work. For Columbian year we have little to relate, as the active work of the club has been held in suspension, owing to the especial demands of the year, but all our members are eager for active work, which will be resumed in November. It is the wish of a number of the members to pursue more particularly the history of music and musicians, although the plan is not yet formulated.

Thus ends the history of our modest efforts, which, while comparatively uninteresting and prosaic, means much more to the little musical circle of Ottawa, namely, the revival of an accomplishment carried to quite a degree of perfection by many women whose domestic and social requirements had all but extinguished it, a fresh inspiration to the young ladies who have been home from school just long enough to have grown careless, a great encouragement to those beginning their musical study, while possibly the most valuable result was the giving of frequent musicales and concerts, thus assisting the other musical organizations of Ottawa in elevating and advancing the general musical tone of our little city.

In closing we cannot refrain from expressing our admiration for the genius and executive ability of Mrs. Thomas and her able assistants in carrying to so brilliant a conclusion this first national convention of women's amateur musical clubs, also our gratitude for the benefits derived therefrom, in renewed interest and activity, surely to be awakened in those clubs which have had the pleasure of participating.

LURA NASH GRIGGS,

President Amateur Musical Club.

PROGRAMME.

1. "MOONLIGHT SONATA," Op. 27, in C sharp minor..... Beethoven
Adagio sostenuto—Allegretto—Presto agitato.
Mrs. Helene B. Weeks.
2. Variations of Rhode from the "Barber of Seville"..... Rossini.
Mrs. Clara G. Trimble.



THE LADIES' MUSICAL SOCIETY, OF INDEPENDENCE, IOWA.

Introductory Paper Read by the President, Mrs. L. W. Goen.

In our little city of 5,000 inhabitants, situated on either side of the placid, pretty Wapsie river, on November 11, 1884, a few married ladies realizing they were neglecting their musical studies, organized the above-named club, composed almost equally of married and unmarried ladies. In so small a town as ours, we have few first-class concerts which tend to foster the appreciation of the works of the great masters, and the genuine music lover must needs depend upon her own exertions to keep pace with the musical progress of the day.

By the terms of the constitution, beside the usual officers, we have two chairmen, a chorus leader and chorus accompanist. The society has two working divisions, the Euterpeans and the Cæcilians, alternating their programmes, which are arranged, and the numbers announced by their respective chairmen at the regular meetings. For special occasions both chairmen select from both divisions, and printed programmes are used. Fines are collected for non-performance of members with their division, and three successive absences forfeit membership.

Our sessions begin at 2:30 with roll call for musical news items; a half-hour chorus rehearsal; minutes of previous meeting and transaction of business, followed by prepared programme. In vocal numbers we have had quartettes, double quartettes, trios and duets, as well as solos. Some programmes have been chiefly of Mozart, Mendelssohn, Schubert and others, with short biography. The most popular composers with our society prove, by examining the records, to have been Schubert, Mendelssohn, Chopin, Gottschalk, Ascher and Beethoven. Our instrumentalists play the piano, cornet, French horn, flageolet, mandolin, banjo, tambourine, guitar and violin. A few play the pipe organ acceptably in our churches.

Our musical year begins in October and continues nine months, with meetings on the first Tuesday afternoon of every month, closing the year with an evening parlor concert. Visitors are excluded from regular meetings, and gentlemen are rarely invited to contribute to the programme, but attend all the parlor concerts. Meetings are held in the parlors of private residences, and about 100 assemble at our even-

ing entertainments. We have registered eighty members, with an average membership of thirty-five, an honorary list of six or eight of the charter members, and present active membership of thirty. The badge is a tiny gold harp with chain and pin attached.

Our ranks have included two concert companies, one composed of mother and three daughters and the other of three sisters, the latter having traveled extensively through the states. We have aspiring members among us, usually being represented in some large city by an ambitious student, and instructions have been received from vocal and instrumental teachers in Boston, New York, Chicago, Dubuque, Des Moines and other cities. Some of our members are making excellent teachers. We believe the influence of our Musical Society has been widely beneficial in our community, as among other good results our churches furnish a better class of music, home entertainments are of a higher grade and parents tell us it imbues their children with ambition for artistic accomplishments.

Nine pleasant and profitable years have seen us banded together attaining in some degree the wished-for result, a higher plane in the musical field.

Through the gracious cordiality of Mrs. Thomas, we have the privilege of attending, and even participating in this national convention of women's musical clubs, but I regret to say our chosen delegates could not visit the World's Fair city this week, and our programme will consist of but one number. Having regularly attended all of the sessions, which are truly inspiring, I cannot help wishing that the outcome of this most happy occasion may be a grand federation of clubs with national officers and annual conventions in the years to come.

Mrs. L. W. GOEN, *President Ladies' Musical Society.*

PROGRAMME (as at First Designed).

1. "GAILY CHANT THE SUMMER BIRDS".....De Pina.
Mrs. R. B. Raines.
2. "MOMENTS MUSICALES".....Moszkowski.
Mrs. Hugh McGibney.
3. "THE SPIRIT'S SONG".....Haydn.
Mrs. L. W. Goen.
4. ANDANTE AND SCHERZO.....Davide.
Miss Maybelle Holman.
5. "SHOULD HE UPBRAID".....Bishop.
Miss Lulu Snale.

THE ABBEY-CHENEY AMATEURS, OF SAN FRANCISCO, CAL.

Introductory Paper Read by Mrs. Charles Lacy Plumb, Former President.

Charles Dudley Warner says, "Already by virtue of clubs, literary, scientific, economic, woman is the well informed part of our society." Viewed impartially this assertion may appear rather sweeping, but being a woman I am not unwilling to abide by the good judgment of so scholarly a mind as that of Mr. Warner. Nor has the "Far West" been slow in recognizing the prominent place woman is holding and must hold in educational organizations.

Of the many in San Francisco none is regarded with more interest from a musical standpoint than the group of young women styling themselves the Abbey-Cheney Amateurs, formed for the purpose of stimulating its members to a higher degree of musical intelligence. The club is named for Mrs. John Vance Cheney not simply because the membership was drawn from her pupils, but for the further reason that each member felt that under her wise and strong direction she had been guided to the altar of greatest truth and beauty; she had been taught to approach with humility and handle with reverence "the best that has been said and done in the world." Upon the theory that rigidity of muscle prevents flow of emotion these young ladies are taught first of all liberation, not of the hand only, but of the entire body, a subtle and delicate muscle training being the initiatory discipline of this school in which Mrs. Cheney is doing pioneer work. She opens to her pupils the secret of art. They fully appreciate that through music they are enabled to express the highest and noblest emotions possible to man. Briefly the theory is to form a mental concept of muscular condition, or in other words to form an ideal muscular condition, then obtain control of that condition and through it express without hindrance the thoughts and emotions in a composition. All true performance is mental; all technique is mental. The mind stands at the helm and directs all motion; any unnecessary contraction forms an impediment. For these reasons the muscles are put into quiet and entire obedience. Gradually all rigidity is eliminated, and the various obstructions of habit are removed, and in their stead comes freedom and limpidity. The obedient muscles realize and express the concept; they become intelligent, as it were. The perfect response of muscle to

mind has also a beneficial reactionary result, the fingers themselves suggesting new and important phases of interpretation, the student constantly surprised by new vistas opening under the fingers. Following along the line of musical culture so well directed the students were imbued with a spirit to seek for not only scientific theory but for what is of equal importance in the making of a musician, a good knowledge of musical literature. Recognizing that the individual required incentives to attain successful results combined effort was wisely proposed. To this end late in the year 1890 the twelve charter members met at the home of one of their number. Officers were chosen, consisting of president, vice-president, secretary and treasurer. A brief constitution and by-laws were drawn up and ordered printed. Thus equipped, an ambitious course of study was outlined by the president, and the young ladies have worked earnestly and systematically to meet its requirements. Fortnightly meetings have been held at the homes of the members, and the programmes have been most interesting. Recognizing that the composer's life and characteristics, influenced by the spirit of the time in which he lived, must combine to underlie the fundamental principles by which his music is to be judged, it was decided to give special study to biography, characteristics and contemporaries.

At the first regular meeting comprehensive papers were read on music of the earlier periods, or rather, those names anteceding Bach, illustrated by selections from the compositions of Purcell, Rameau, Scarlatti and others. Following this the meetings were named for the great masters of music. The first, Bach day, the essays consisted of a biographical sketch, a characterization, and an interesting account of his contemporaries not only in music but in the fields of literature and art. Illustrative of Bach's genius, selections were given from his *Inventions* and *Fugues*.

From November of 1890 to January of 1892, the themes of study were Bach, Handel, Haydn, Mozart, Beethoven, Weber, Schubert, Schumann, Mendelssohn, Chopin, Liszt.

The season which has just closed has been one of special merit. Several days were devoted to the comparative analysis of fugue forms. About ten Bach Fugues were studied and analyzed so that indeed each felt she might write a mechanical fugue. Then followed careful study of the construction of sonata and symphony, these also illustrated. Contrasting with these more serious studies, a session was recently devoted to the French school, when the club turned its attention to such composers as Rameau, Gretry, Couperin. Bright bits were selected from these and the compositions of the more modern, Saint-Saens, Dupont, Gounod, Bizet, Berlioz. Outlined in the course of study for next term I find a continuation of these sessions devoted to the various schools, including the German, Italian, Hungarian and Polish. The year includes also a term of ensemble work.

One charming feature of this little society is the utter absence of anything approaching rivalry among its members. With them the ideal and not the individual is of the greatest importance, and while every member of the club strives with all her power to reach a height continually held before her, not one of them but rejoices unreservedly over the success of any other of the number. Of unkind criticism there is absolutely none, and each is warm in her appreciation of the work of the others.

A number of artists have assisted the club at its meetings from time to time and materially added to the interest of the programmes. The club admits to its regular meetings none but members, but their constitution provides for open meetings, at which times special invitations are issued. Last December, the amateurs made their first public appearance in a very successful concert given by them for the benefit of the San Francisco Children's Hospital, from which the receipts were over \$1,000. The programme on this occasion included the "Third Trio" of Jadassohn, for violin and 'cello; Fantasie, C major, Op. 15, of Schubert; Concerto for violin and piano, Op. 64, Mendelssohn; Suite, "Peer Gynt," Grieg, and several violin, 'cello and vocal numbers by local and visiting artists. I neglected to say the amateurs are all pianists.

To the names of the charter members others have been added, and the members of the club, conscious of their improvement from term to term, trust that their sincere efforts along the line of musical culture will attain for them a position among the most worthy disciples of the supreme art.

MARTHA GROSS PLUMB,
President Abbey-Cheney Amateurs.

PROGRAMME.

1. TRIO, No. 3, Op. 59.....Jadassohn.
Miss Margaret Cameron.
2. *a* NOCTURNE, Op. 37, No. 2.....Chopin.
b MAZURKA, Op. 34, No. 2.....Godard.
Miss Grace Harrison.
3. BALLADE, Op. 47.....Chopin.
Miss Lillie Moulton.
4. "RIGOLETTO" (Concert Paraphrase).....Liszt.
Miss Hilda Newmann.

THE AMATEUR MUSICAL CLUB, OF CHICAGO.

Paper Read by the President, Mrs. Theodore Thomas.

The Amateur Musical Club, of Chicago, came into existence in the year 1877. The first germ of its organization consisted of four ladies who used to meet at each other's houses and read piano quartettes together, one morning each week. These meetings were found to be so pleasant that the quartette soon became an octette, and finally so many pianists and singers wished to join the little circle of amateur musicians that at the suggestion of Mrs. Charles J. Haines a club was formed and the place of meeting was changed from the parlors of private residences to a little hall in a down-town wareroom.

For a long time the club continued to use the warerooms thus kindly loaned, and its membership did not rise above thirty. But it was at last decided to make a larger and more formal body of it. A suitable hall was engaged, a constitution and by-laws adopted, officers were elected, and an associate membership was added. From this time on the club grew very rapidly, both in popularity and in the standard of its work.

The Chicago Amateur Club has never made the study of musical subjects a part of its work, and herein it is far behind almost every other similar organization in America. All its attention has been given to raising the standard of its musical performances, and it has succeeded so well in this respect that not a few of its members have become fine artists, and have left its ranks in order to join those of professional musicians. In executive work our Chicago club is as far in advance of the other clubs as it is behind them in actual musical knowledge, but the club convention of this week will prove a great incentive to us all to add to our scheme of work each year a regular course of study, such as other clubs take up, thus enlarging our intellectual horizon till it equals our executive ability.

The membership of the club includes 200 active, 400 associate and twenty-three honorary members. Our concerts are of three kinds:

First, the "Active Members' Meetings," to which only active members are admitted, and on the programmes of which only active members are permitted to perform. At these meetings a short programme is rendered, after which tea is served and any subjects of general interest are discussed.

Second, "General Concerts," to which all the members of the club are admitted. At these concerts not only club members perform, but stringed instrumentalists are engaged for the performances of chamber music, and sometimes also male singers. It is our rule, however, that no female singers, or pianists, shall perform except club members, and that only such outside talent shall be brought in as is necessary to give variety to the programmes and enable our members to give concerted music. Chamber music we regard as our most important form of work, and our best pianists are all anxious to study it, and take higher rank when they can give it than any mere solo work gives them. We consider that our chamber music has done more to cultivate our taste and give us the true appreciation and understanding of higher musical forms than anything else we have done, and we spend more time and money on it than on any other one branch of our work.

Third, "Artists' Recitals." To these all our members are admitted, and we also sell extra tickets to the general public. The performers are artists of the highest rank, whom we engage to give recitals before our club. We are, however, very particular in regard to the programmes of these recitals, and request the artists, in advance, to give us the very best compositions in their repertoires, preferring always standard works to bravoura pieces.

Besides the regular concerts, I ought to mention also one which is not required by our constitution, but which has been given for many years, and this is our annual Charity Concert. At this concert we endeavor to give the best performance of the year, and the hard work done by the club in making the concerts a financial success is well attested by the fact that our beneficiaries receive between \$1,000 and \$1,500 from its proceeds every year.

The wide-spread musical culture which our musical clubs are disseminating among the women of America, in all parts of our country presses upon me one thought: Why do we confine them to women alone? Why do we not bring into our musical clubs the music loving and music making men of the country? And still further, why do we not bring our boys and girls together in juvenile clubs where they can find some incentive for the tedious hours of daily practice, so terribly irksome to all children, and where they can get some pleasure from their small musical achievements? This plan has been adopted in two or three instances with great success, to my knowledge, and small juvenile orchestras, choruses and clubs have been found to be of as great interest or pleasure to the boys as to the girls. Let the next step, then, be to bend all our energies toward making our American boys and men as musical as our girls and women already are.

MRS. THEODORE THOMAS,
President Chicago Amateur Musical Club.

PROGRAMME.

1. VIOLIN SOLO, Op. 135, Nos. 1 and 2.....Spohr.
 - a BARCAROLE.
 - b SCHERZO.

Miss Marian Carpenter.
2.
 - a "KREISLERIANA," No. 2, "*Sehr innig und nicht zu rasch*"...Schumann.
 - b "DAS ENDE VOM LIED".....Schumann.

Mrs. James A. Hunt.
3. "THE WILLOW".....A. Goring Thomas.

Mrs. A. E. Bingham.

Accompanied by Mrs. Rudolph Magnus, *Piano*; Mr. M. Bendix, *Violin*;
 Mr. W. Unger, *Cello*.
4. CONCERTO, A minor—Andantino Grazioso, Allegro Vivace...Schumann.

Mrs. Elizabeth Sprague Coolidge.

With orchestral parts on second piano by Mr. Arthur Mees.
5. "O SING UNTO GOD".....Gounod.

Obligatos by Mrs. J. A. Farwell and Mrs. F. S. Bagg.
 Mrs. Frederic Ullmann. Mrs. J. Balfour.
 Mrs. E. H. Brush. Mrs. F. S. Bagg.
 Miss Katharine Meeker. Mrs. W. C. Lawson.
 Miss Helen Wheeler, *Organ*.
 Mrs. Rudolph Magnus, *Piano*.



THE SCHUMANN CLUB,
OF BROOKLYN, N. Y.

Introductory Paper by the Secretary, Mrs. H. S. Anderson.

In response to an invitation from Mrs. Theodore Thomas, the magician whose potent charm has brought representatives from the amateur clubs of women hither to Chicago, from the north and from the south, from the east and from the west of this great country, we of the Schumann Club, of Brooklyn, N. Y., gladly respond, and avail ourselves of the opportunity to give you our little history and methods of work, and to learn of you new methods, and to gain inspiration and enthusiasm for our work in the future. Before I begin to tell you what we have done in the past, and what we are trying to do in the present let me state that we, in Brooklyn, have in one respect been most highly favored, and owe an untold debt of gratitude to that master musician, Mr. Theodore Thomas himself, whom we used to claim as our own in the east, who now is claimed by the west—indeed, as one might say, claimed by all Americans. We had the privilege in Brooklyn, during more than twenty years to listen to his incomparable rendering of the best music of the world.

In the early years each Philharmonic concert programme was performed four times. It used to be the custom of many of the Schumann Club to look over the programme of the coming concert, and get the symphony that was to be played at the next concert, and begin practice on it before it was given at the first rehearsal. This was made possible, because the programme of the next coming concert was always printed on the back of the programme in hand. You see by this means some measure of familiarity with the music was gained before the symphony or other musical work had been heard in public, even at the first rehearsal. At that first rehearsal, in those days, many music students would be seen with the music before them, pencil in hand, carefully following the rendering, and carefully noting how Mr. Thomas interpreted the symphony. After the first rehearsal more intelligent work and practice went into the study of the symphony. The same thing was done at the second and third rehearsals. Thus the music became familiar at home. All the members of the family had gained some acquaintance with it. Even the children knew its salient

strains. What wonder then that at the concert each student, with the members of her home circle, could enter upon the full enjoyment of the music? So I speak with gratitude of the benefit we enjoyed through the years that are past with Theodore Thomas as our teacher. No wonder that musical clubs sprang up in our city (of which, I think, our Schumann Club is one of the oldest), with the high aim of study for the sake of improvement, and not for show or emulation of any kind.

Our club was organized in 1882; so now it is eleven years old. Our number is limited to twenty. We have found by limiting the number and making each member a working member, better work was done, and each member felt a greater responsibility to be present. We study both vocal and instrumental music from the classical composers alone. We always have two grand pianos for instrumental quartettes and duos. It has been our custom to take up one composer at a time and confine our study to his works. The club began with Schumann and did themselves the honor to take his name. For two years his works were enthusiastically studied, and through the eleven years of the club's existence his works have been given from time to time, and often the season has closed with a Schumann day. I might say here that we meet every Wednesday morning from 10:30 to 12:30, beginning with the second Wednesday in November and ending with the last Wednesday in April. In our articles of association there is a statement to the effect that a member who is absent for three consecutive meetings, without expressed and valid cause, will be considered to have severed her connection with the club, and the club will be free to fill the vacancy. I might state that it has never been necessary to act on this rule. But to go on with the composers which were studied. As I said, Schumann was taken up first, for two years. All of his four famous symphonies were played; also his many songs, notably among them the "Frauenliebe" and "Dichterliebe"; also the A minor Concerto and the brilliant Quintette, which was played as a quartette on two pianos. Mendelssohn was taken up the third season. Of his works were played three piano quartettes, two duos for two pianos, six instrumental duets, twenty-five instrumental solos. Many of these were the "Songs without Words." Six selections from "Elijah" were sung, five from "St. Paul." One chorus was given, five vocal duets, and twenty-two vocal solos. You see, as amateurs, we had no mean knowledge of Mendelssohn when the season was over.

Two years were spent on Schubert and three years on Beethoven. We played the nine famous Beethoven Symphonies and many of his Sonatas. Nearly all his important songs, and arias from his operas were sung. It would weary you to listen to the enumeration of all in detail.

This past winter, contrary to our custom, our study has been divided among quite a number of composers, viz.: Gluck, Spohr, Marschner and Weber. Franz has also received some attention, and many of his beautiful songs have been sung during the winter. At each meeting either a short synopsis of the life of the composer in hand is read, or some side light on some particular work that will be played or sung is given. In the study of Beethoven we could find something that was interesting about each sonata or symphony. Also in the composers of the past winter, the operas were often glanced over, showing the story and drift of the work, showing how the different arias were foreshadowed in the overtures and giving general interest to the study of the music. It would be impossible in one short paper to give more than the briefest outline of the work that has been accomplished. It has been various, interesting and progressive, and has yielded a return in the appreciation of the finer music, which, as our members all believe, has more than repaid them for the time and labor which have been expended.

KATHARINE A. ANDERSON,
Secretary of the Schumann Club.

PROGRAMME.

1. SONATA, A Flat, Op. 26.....Beethoven.
Tema con variazioni, Andante—Scherzo, Allegro molto—Marcia
funebre sulla morte d'un eroe.
2. a. "MOONLIGHT".....Schumann.
b. "THE WOODS".....Franz.
Miss Agnes S. Anderson.



THE WEDNESDAY CLUB, OF HARRISBURG, PA.

Introductory Paper by Miss Margaret B. Mowry.
Read by Mrs. J. W. Sharpe.

The Wednesday Club, of Harrisburg, Pa., has been in existence since the year 1881. Harrisburg has always been considered a musical city, and prior to that time large choral classes had been held every winter, but there had been no organization for the purpose of stimulating the study of instrumental, as well as vocal music. There was much talent in the city which was wasting for the want of an impetus which mutual study and competitive work alone could give. Feeling this need, and with this purpose in view, a few ladies decided to form a society, the outgrowth of which is the Wednesday Club. Although its beginning was primitive, it was founded on parliamentary principles, and its growth, which in a great measure has been satisfactory, is no doubt due to the strict business manner with which it has been conducted. The usual officers, president, vice-president, secretary and treasurer, with their accustomed duties, together with a reader and leader of choruses, serve for a term of one year. The members are of two classes, active and honorary. The active (of which the limit is thirty) are those who perform the regular work of the club, and are expected to take any part assigned them without hesitancy. The honorary are those who have been members, but have either removed from the city or for some good reason are no longer able to perform the duties of an active member.

The club is supported by fines and dues, these being the annual dues of \$1 paid at the beginning of each musical year (about the middle of October); a fine of fifty cents for the failure of a member to perform the part assigned her and not securing a substitute; and a fine of five cents for tardiness. All extra expenses are met by assessments.

The society is divided into two parts, one-half of the members performing at one meeting and the other half at the next. The club meets every two weeks at the homes of the different members. The day for meeting is Wednesday; the hour 10:00 o'clock A. M. After the roll call and reading of the minutes, the chorus practices one-half hour, then the programme, which usually occupies from an hour and a half to two hours, is rendered; after which light refreshments are served. Any business is generally transacted after the programme.

The plan of work for the entire year is arranged by the president. This, with dates and places of meeting, is printed and placed in the hands of each member. Formerly the programmes for the separate meetings were made out every two weeks by a committee composed of the president, vice-president and two members (the latter taken in alphabetical order) six weeks in advance. These arranged what part each person was to perform, always leaving the selection to the members themselves. This year a committee was appointed with the president as chairman, to make out the programmes for each meeting during the entire year. This has proved satisfactory to all, making the burden lighter for the president and enabling the members to arrange for their work far ahead.

The plan for study during the year varies, as it is left entirely to the option of each president; some years the classical composers, taken in chronological order, one year the composers of the nineteenth century and again those of the different nationalities have been studied. This year the instrumental part was devoted to the different styles of dance music, from the earliest times up to the present date. The same work is assigned for one month (that is, two meetings) in order that each division of the club may study the same styles of music.

It is the privilege of each president to introduce any method which she feels would be to the advantage of the club. Some years papers are required written on the composers, or on a subject of musical interest. This year the subject of the papers was the "History of the Orchestra." At one time a short verbal sketch of the composer was required of each member, whose work she was to either sing or play. At other times the president chooses a book of interest from which the reader makes selections and reads at each meeting. The club has for some time subscribed for the *Etude*, a musical journal published by Theodore Presser, of Philadelphia, and by it, through the reader, the members are kept in touch with the latest musical news, writers and performers.

The club accepts invitations to meet at the homes of ladies who are not members; but the day, the hour and regular work are strictly adhered to. To the regular meetings no invitations are extended to residents of the city, but persons visiting friends or acquaintances are always welcome. At the close of the musical year, the end of May, the society gives a complimentary concert at which each member is entitled to five invitations. An effort is made to have this a credit to the club, as it is the only time the friends have an opportunity to judge of its work. The programme has usually been of a miscellaneous character, but for the past three years, the latter half has been devoted to a cantata. The "Fishermidens" and "King Rene's Daughter,"

by Henry Smart, and the "Enchanted Swans," by Reinecke, have been sung and have proved a delightful feature. This year for the sake of variety, Signora Sarti, violinist, was engaged to render the first half of the programme. The evening was very enjoyable, as the cantata, "The Enchanted Swans," was pronounced beautiful, and Signora Sarti proved a delight to all. At the close of the programme refreshments are always served and the concert becomes a social gathering.

It is the design of the club to bring some person of high professional ability to the club each winter. Among these artists have been William Sherwood, Miss Florence Beck, Miss Neally Stevens and Miss Van Stosh. These concerts are not complimentary, but the Wednesday Club makes the arrangements and assumes all risks and responsibility.

This is but a brief sketch, in fact a mere statement of the Wednesday Club, as it is now conducted. Were it a history, a record of a small, rather chaotic beginning, with its many vicissitudes and disappointments, its struggles to maintain business characteristics and to keep a high standard and not drift into a mere social gathering, would be written; but of these we say nothing. The club is now upon a firm basis; has grown and developed, and we trust the middle round of the ladder has been reached, when we will no longer lose courage and look down, but will keep our eyes and aims fixed above, ever striving, ever reaching to attain the very highest which leads to perfection.

MARGARET B. MOWRY.

PROGRAMME.

1. "AVE MARIA".....Bach-Gounod.
Mrs. T. B. Angell.
Assisted by Mr. D. E. Crozier, *Pianist*, and Mr. Theodore Spiering, *Violinist*.
2. CAVATINA from Suite, Op. 91.....Raff.
Miss Pratt.
3. "PERSIAN LOVE SONG".....De Koven.
Miss Helen E. Espy.

THE ZOCH CLUB, OF MINNEAPOLIS, MINN.

Introductory Paper Read by Miss Anna Dennis.

Minneapolis possesses three musical organizations composed entirely of women. Unfortunately our little club was the only one of the three which felt able to send a delegation to this convention. As the other two societies are just as prosperous and progressive as ours, and as we all work together in harmony for similar ends, it seems fitting that I should give you a brief sketch of what we all are doing in Minneapolis, instead of harping on the theme of our own small achievements.

Eleven years ago, when my residence in Minneapolis began, the only musical society with which women were connected was the old Philharmonic Club, a small but industrious choral society, which has since passed through many changes, but is still in existence, and always striving after higher ideals. It is now known as the Minneapolis Choral Association, and with its twin society from St. Paul, has been taking part in this week's great choral festival. Both of these societies are under the direction of Mr. Samuel A. Baldwin, a Minnesota composer, conductor and organist, of whom we are all proud, if he isn't a woman!

We had little opportunity for musical culture ten years ago, when the town was young and overgrown, and the people studied only real estate. There were very few good musicians, or teachers of either voice or piano, and the small orchestra was not a delight to the ear. Now there are good teachers in all branches of musical education, many of them being women, and we can listen to fortnightly orchestral concerts given by Mr. Frank Danz, formerly Mr. Thomas' first violin, who has succeeded in maintaining a very good orchestra of fifty men. The best chamber music is now becoming familiar to us through Mr. Heinrich Hoevel's really superior string quartette. But in all these things we are hearers only, not doers.

Of late years, however, our women have been rising to higher planes and are now occupying the best positions as pianists, organists and vocalists, while our amateurs of more or less ability are legion. We have given some of our girls to the American public and have been pleased that our estimate of their talent has been confirmed by that

public's approbation. Perhaps the best known of these is Miss Olive Fremstad, who is making so many friends all over the country with her magnificent contralto voice; Miss Laura Carroll Dennis, in the Erie Conservatory; Miss Emma Mueller and Miss Annie O'Brien, in New York; Miss Maud Ulmer, with the Bostonians, and Miss Fern Shores, in Chicago (the last a former member of our club), all have added their reputation to Minneapolis' crown of honor, and we even claim Miss Agnes Huntington as an old resident.

Six years ago, in the fall of 1888, the first women's musical club was formed, the Ladies' Club, whose name was last winter changed to the Zoch Club in honor of its founder and our teacher, Mr. Hermann Emil Zoch. To this broad-minded and conscientious musician has been due much of the artistic development of Minneapolis. Coming from Leipzig, where he was a favorite pupil of Dr. Carl Reinecke, he has for nine years lived among us, teaching and playing the piano, until his name has become a household word. He has varied his arduous labors by four successful eastern concert tours, and played last summer before the National Music Teachers' Convention at Cleveland. The Ladies' Club gave many interesting private musicales and a number of public recitals, and its example was followed by another, the Ladies' Liszt Circle, which, however, was not long-lived.

In 1892 on the 100th anniversary of Mozart's death, the Mozart Club, composed chiefly of the pupils of Mr. W. M. Cross, gave its first concert, and since that time has worked in a line parallel to ours, for a more extended knowledge of music and an advancement of the musical taste and appreciation of its members.

The last club to be formed, the Ladies' Thursday Musicales, has had one season of most successful work, and is the only one of the three whose work has been conceived and executed entirely without the advice of a man. Most of the work of organization was carried on by its first president, Miss Laura Carroll Dennis, and since her removal from the city the club has prospered in the hands of the excellent pianist, Mrs. H. W. Gleason. Its membership is limited to sixty extremely active members, including every professional of any prominence living in town, and a number of the best amateurs. Besides many good soloists it contains three vocal quartettes and quite a good violin quartette of young girls, and concerted music is one of its strongest points. It is by all means the best organized and the broadest in its aims and achievements of any of our clubs.

After a winter of enforced rest, owing to the illness of our teacher, the Ladies' Club again revived at the beginning of the present season. It is now composed of twenty of Mr. Zoch's most advanced pupils, several of us being already the possessors of good-sized classes of our own, so it is rather hard to have to confess that the chief end

of our existence this year has been to overcome the dreadful state of "nerves" in which most of us found ourselves at the mere thought of playing before an audience. Some one cruelly dubbed us the "Frightened Club," which ignominious name clung to us until we adopted our present one, and I fear that some of us still feel the terrifying mental influence of that nickname. Besides weekly private meetings, the club has this winter given three invitation musicales, two composed chiefly of solo work, the third giving the four Mozart-Grieg Sonatas for two pianos. From time to time each of our members must go through the ordeal of a public recital. We think throughout our existence as a club we have lived an industrious and profitable life. Whether we have yet outgrown our old nickname—and our "nerves"—you can best decide for yourselves when our programme is ended.

ANNA DENNIS.

PROGRAMME.

1. MAY SONG, Op. 68.....Schumann.
Miss Liela Christian.
2. SEVENTH BAGATELLE, Op. 33.....Beethoven.
Miss Anna Werner.
3. "PERPETUAL MOTION," Rondo.....Weber.
Miss Eulalie Clenevert, *President*.
4. RONDO, Op. 51, No. 1.....Beethoven
Miss Margaret Drew.
5. "LE ROSSIGNOL,".....Liszt.
Miss Berthania McMichael.
6. ROMANZA, Op. 28, No. 1.....Schumann.
Miss Ida Seibert.



THE MENDELSSOHN CLUB, OF ROCKFORD, ILL.

Introductory Paper Read by the President, Mrs. Chandler Starr.

On Thursday afternoon, October 4, 1884, there assembled a company of twenty ladies to discuss the feasibility of organizing a club which should meet once a fortnight, the members to take their fancy work, and in an informal way listen to each other play and sing, while the needles kept time to the music. It was decided to form such an organization, and a president and treasurer were elected. The next matter of importance was to find a name, and, after some controversy, that of Mendelssohn was fixed upon. No constitution, by-laws or rules of any kind were considered necessary, and the club adjourned to meet two weeks hence to enjoy its first afternoon of fancy work and music, which proved so satisfactory that more ladies were invited to join, and the membership increased to forty-five, all active members. The meetings continued without interruption until the following June. What an amount of drawn work and embroidery was done! What an accumulation of chair scarfs and table spreads there grew under the inspiring themes of Beethoven, the soothing melodies of Schubert and the seductive strains of Strauss! The season closed on the 4th of June, when occurred the first annual concert. This was given in a small hall, and the programme made up of music which had been rendered during the year. Three hundred guests were invited. The musical result of the concert was as much of a surprise to the club as to the friends who were present, and this effort of public work was the first stepping stone toward success. Like the sister club, the Amateur, of Chicago, of which Mrs. Theodore Thomas so charmingly wrote, this club "was destined for something better than merely a pleasant rendezvous for a little knot of friends," and the members began to realize that they too had a noble work to do, and that they must set at it with a will, that the fancy work must be folded up and laid aside, and music put to the front, there to be kept until that work had been accomplished.

The second season opened with an enthusiasm and interest which have never since waned, and a marked improvement was seen in the work done that year. Messrs. Emil Liebling, Eichheim and Becker gave a delightful evening of chamber music for the second annual

concert, to which were invited 1,200 guests, and the public was given a chance to enjoy a style of music hitherto unheard in Rockford. The expenses were met by a tax levied on the members.

The third year finds the club fully equipped with president, vice-president, secretary, treasurer, constitution, by-laws and examining committee of ten. Annual assessment of \$1 with fines closely on the heels of failure to perform. The third annual concert was given by the entire membership; with the use of two pianos, pipe organ and lady chorus a good programme of twelve numbers was made out. This concert proved a test of club loyalty. The cultured and those of less musical advantage stood side by side working faithfully for the interest of their beloved "Mendelssohn," a spirit which has from that day been uppermost in the hearts of its members—a potent factor toward its success. The ladies worked early and late for the perfection of parts assigned them, and were well repaid by the musical success which followed. An audience of more than 2,000 invited guests inspired each one to do her best. Congratulations poured in from all sides, and many requests were sent from friends for admittance as associate members, and at the beginning of the next season we were able to accede to these requests owing to the generosity of one of our churches which placed its beautiful parlors at the service of the club, rent free, and the club has continued in and loved this place as its home, ever since.

The club rooms proved another factor of success, as they allowed the addition of the associate membership, and freed the club from the narrowness which was unavoidable on account of lack of room. The idea of an audience stimulated the ladies to harder work. The standard of performance became higher, and naturally the standard of admission to active membership became higher also. The associate members have always been charitably inclined, and have encouraged the active members in every way possible, never demanding professional work from amateurs. The active members, on their part, feel their responsibility to the associates, anxious to give "for value received," realizing the necessity of making the programme so interesting that they shall not only please and entertain these associates, but add to their ranks. The report of the secretary at the close of the fourth year shows how the club viewed the experiment of having associate members, and what the result. She says, "By a vote of all the active membership it was decided to admit a limited number as associate members, although the vote was so unanimous it was not without many misgivings that our efforts might not fulfill their expectations. Now that we can look back over the past year, we can realize the benefit which they have been to us, not only financially—for we cannot now completely ignore the 'almighty dollar'—but musically they have

given us confidence and stimulated us to greater efforts." Those of the original membership who were not able to devote the time now required for study, formed a passive membership from which they can at any time rejoin the active ranks without examination.

Time forbids me to give in detail the improvement and success of the club during each following year. Several new features have been added, a pleasant one being a social gathering of the entire membership once in six weeks, immediately after the programme is finished light refreshments being served. These socials give the active and associate members a chance to become better acquainted, and have proved very delightful. A class for the study of musical history was organized and carried on during the eighth year.

The club organization, as it now stands, consists of a president, vice-president, secretary and treasurer, a committee of ten which attends to the examination and admission of active members, a committee of three which selects the special composers to be studied during the year, and a committee of five which decides on the artistic recitals and makes up the programmes for all extra concerts given by the club. There are thirty-eight active and about 200 associate members. Associate members pay \$10 entrance fee and \$5 for yearly dues. The honorary active members pay \$5 yearly, but the active members only \$1. The active membership is divided into two parts, one division furnishing the programme for each meeting, consequently each member performs once a month, thus demanding the constant and thorough practice necessary for musical success. Illness or absence from town alone excuses one from doing her part when it is her turn. Every third programme is devoted to the life and writings of some particular composer, one afternoon of each year to the study of American compositions, and one to the music of some other country. There are seventeen regular recitals yearly which are open to the entire membership. The programmes for these recitals are furnished by the active members, with occasional assistance of orchestra to accompany piano concertos and vocal numbers. Only non-residents are allowed as guests to these recitals. There are three or four artist recitals open to the club, their families and a few invited guests. Many of the greatest artists in the world have been secured. Then there are annual concerts, usually occurring in May, which are open to the entire invited club and over 2,000 invited guests. Every third year these concerts are given by the active members, the intervening years by artists, and are on a very elaborate scale.

The Mendelssohns take pride in the fact of always making their concerts complimentary. As the audience is an invited one they are sure of packed houses and thorough appreciation, there is no wrestling for the disposal of tickets in order that the receipts may even up the

expenses, no anxiety for fear the weather may be unpropitious and the crowds kept away, nothing of this worrisome sort. The ladies go quietly to the treasury, produce the money to provide for the expenses and issue invitations to their friends to a free musical treat. Not including the regular fortnightly recitals they have invited and entertained 26,000 people with the best of music during the nine years' existence of the club, free of charge. We have never given but two concerts where an admittance fee was charged; one five years ago for the purchase of a concert grand piano, and one three years ago to raise a sum to present to the church which has furnished us with our club rooms for so long. The "Midsummer Night's Dream" was the music chosen for both of these concerts.

Regarding the working methods of our club I would say that success is due (1) to the spirit of enthusiasm which has never flagged; (2) to the untiring work which the active members have put into it; (3) to the absence of all jealousies and rivalries among its members, all feeling the club interest too deeply for that; and (4) although it has been brought to a high place in the musical world, the members are not content with what they have done, but their past success only stimulates them to a more determined effort to perfect themselves and their beautiful city in the sublimest of all the arts, music.

BLANCHE ELLIS STARR,

President Mendelssohn Club.

PROGRAMME.

1. *a* BARCAROLE, Op. 27, No. 1 Moszkowski.
b "GNOMEN-REIGEN" ("Elfen Dance") Liszt.
 Miss Helen Sabier.
2. "CLOTHED WITH WHITENESS,"—"Hamlet" Ambrose Thomas.
 Miss Addie L. St. John.
3. "AT THE SPRING" Joseffy.
 Second piano part composed by Emil Liebling.
 Mrs. Chandler Starr and Mrs. F. D. Emerson.
4. "OUR HOME SHALL BE IN THIS BRIGHT ISLE" Smart.
 Mrs. O. R. Brouse and Mendelssohn Choir.



THE LIST OF HONOR.

CLUBS RECOMMENDED FOR DIPLOMAS OF HONOR.

The St. Cecilia Society, of Grand Rapids, Mich.
The Ladies' Musical Club, Tacoma, Wash.
The Matinee Musicale, Lafayette, Ind.
The Cecilian Society, Duluth, Minn.
The Music Students' Club, Davenport, Iowa.
The Treble Clef, Los Angeles, Cal.
The Liebling Amateurs, Chicago, Ill.
The Schubert Club, St. Paul, Minn.
The Mozart Club, Dayton, Ohio.
The Ladies' Musical Club, Seattle, Wash.
The Beethoven Club, Moline, Ill.
The Philharmonic Club, Topeka, Kan.
The Amateur Club, Ottawa, Ill.
The Abbey-Cheney Amateurs, San Francisco, Cal.
The Schumann Club, Brooklyn, N. Y.
The Mendelssohn Club, Rockford, Ill.

CLUBS RECOMMENDED FOR DIPLOMAS OF SPECIAL HONOR.

The Rossini Club, Portland, Me.
The Amateur Musical Club, Chicago.
The Ladies' Matinee Musicale, Indianapolis.
The Tuesday Club, Detroit, Mich.
The Morning Musical, Fort Wayne, Ind.

INDIVIDUALS RECOMMENDED FOR SPECIAL INDIVIDUAL DIPLOMAS FOR THE MOST ARTISTIC PERFORMANCES OF THE WHOLE CONVENTION.

Miss Thyra Schioler, Morning Musical Club, of Fort Wayne, Ind.
Mrs. James A. Hunt, Amateur Musical Club, of Chicago.
Miss. G. F. Knight, Rossini Club, Portland, Me.
Miss K. M. Becker, Rossini Club, Portland, Me.

THE BUREAU OF MUSIC
OF
THE WORLD'S COLUMBIAN EXPOSITION.

THEODORE THOMAS, *Musical Director.*
WM. L. TOMLINS, *Choral Director.*
GEORGE H. WILSON, *Secretary.*

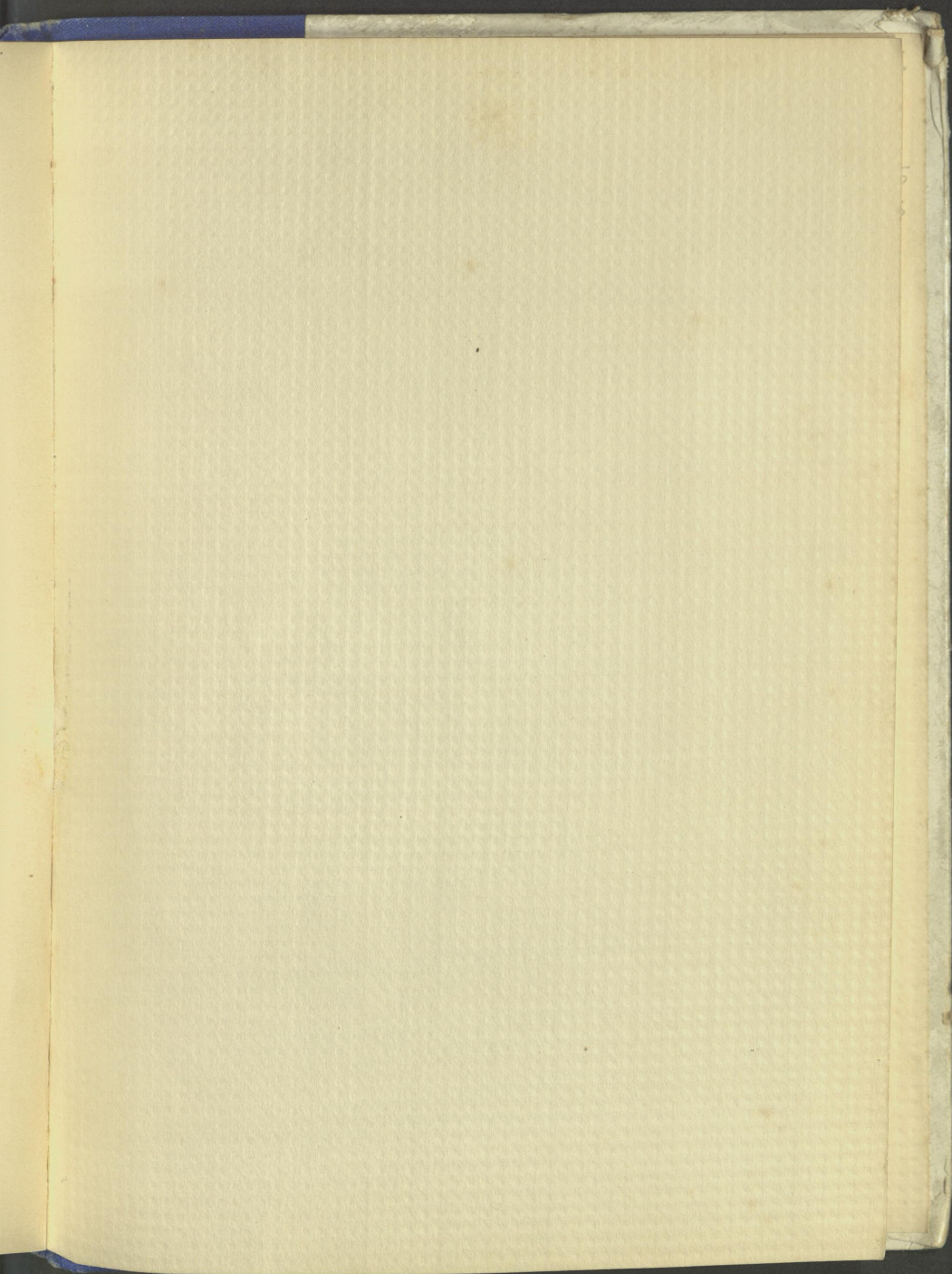
THE EXPERT JURY.

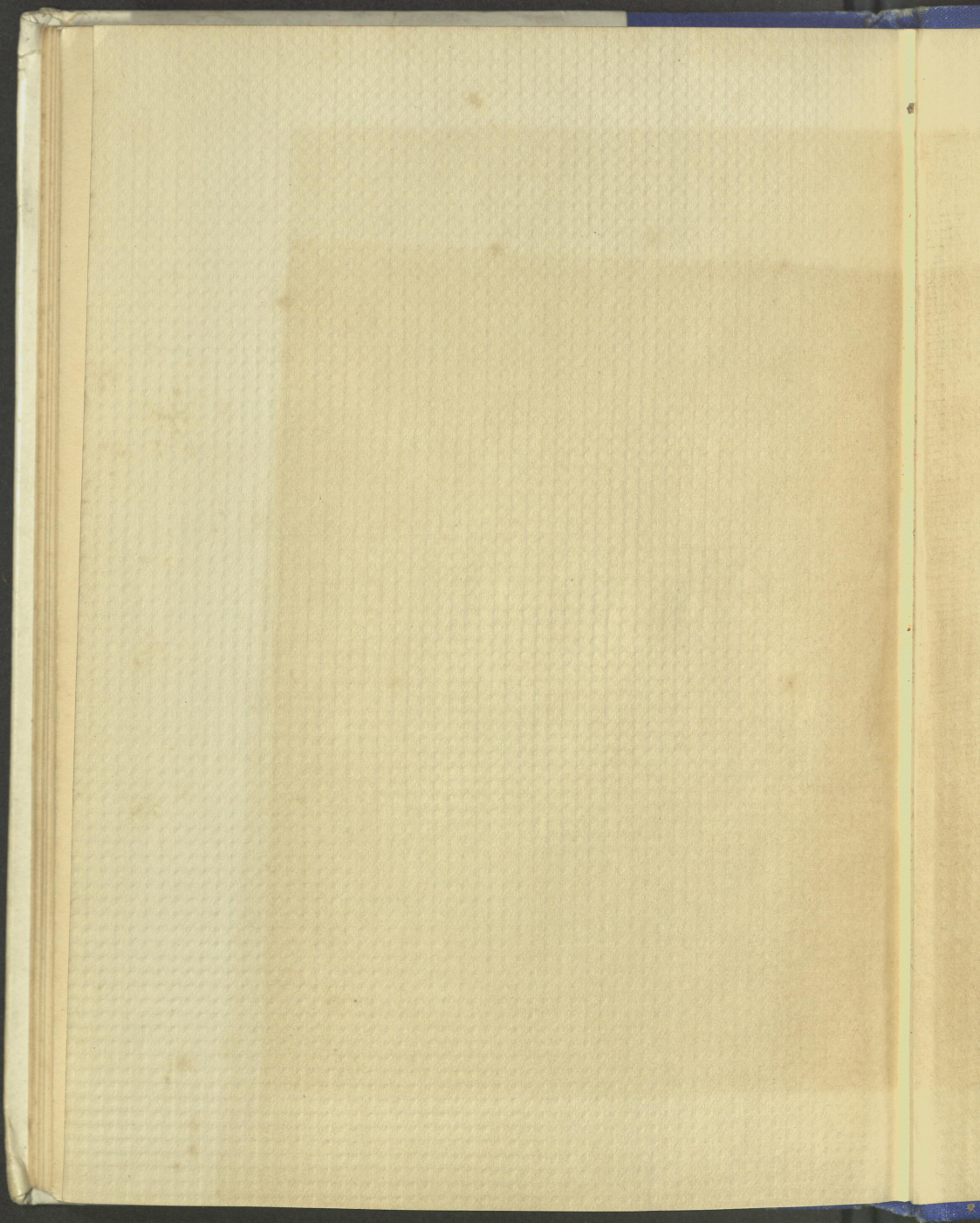
Arthur Mees, New York.
August Hyllested, Denmark.
Agnes Thomson, Chicago.
George Ellsworth Holmes, Chicago.
Frederic Root, Chicago.
Clarence Eddy, Chicago.
Mrs. Clarence Eddy, Chicago.
Mr. Burrett, Chicago.
Fannie Bloomfield-Zeisler, Chicago.
Harrison Wild, Chicago.
Edward Lloyd, London, England.
Theodore Thomas, Chicago.

A FINAL MESSAGE TO ALL THE CLUBS.

In reply to some kind and appreciative resolutions of thanks to Mr. and Mrs. Theodore Thomas, proposed by Mrs. Edwin F. Uhl, president of the St. Cecilia Society, of Grand Rapids, and adopted by the unanimous vote of the convention, Mr. and Mrs. Thomas desire to express their hearty acknowledgments, their gratification at the cordial sympathy with which all the clubs worked with them in promoting the success of the convention, and their sincere hope that a permanent organization may grow out of this vigorous and healthy beginning, which shall be the best friend of the musical art throughout America.

CHICAGO, June 27, 1893.





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